LOLLAPALOOZA POSTER FRENZY!

No. 452 JULY 17, 1993 £1.30

KERRANG!

EVERY WEDNESDAY!

BIG, SICK, UGLY...

SMASHING PUMPKINS
MERCYFUL FATE
BAD RELIGION
BULLETBOYS
PEARL JAM
RONNIE DIO
BON JOVI
SUGAR

SUICIDAL TENDENCIES SLAM STADIUM ROCK!

28
9 770262 662049

JIM MARTIN OUT?!

FAITH NO MORE

SMOKIN' ROAD EXCLUSIVE!

KERRANG!
GET OFF YOUR ARSE AND KICK SOMEONE ELSE'S!
32 PAGES OF MEGAWATT MAYHEM!
KIRK HAMMETT
ENTER AXEMAN: STARTING OUT WITH THE METALLICA SIX-STRINGER
RODDY BOTTUM
500 SYNTHESISERS, 1'LL SAMPLE POTS AND PANS!
JOE ELLIOTT
LET'S GET READY: WARMING UP AS THE LIGHTS GO DOWN
PLUS!
BASS PLAYERS: STARS AND STIFFS...
INSTRUMENT SHOPS: HEAVEN OR HELL?
WIDDLING: CAN IT PAY THE RENT?
DO YOU NEED TO BE STOOPID TO BE A DRUMMER?

FREE!
32-PAGE SUPPLEMENT!

KICK-START YOUR CAREER WITH TIPS FROM METALLICA, LEPPARD & MORE!

love/hate
'let's rumble'

Virgin

MEGASTORES

only £10.99 on CD
£7.99 on tape

"love/hate ...doing what love/hate do best..."
kkkk neil jeffries, Kerrang!
on the streets 12th july

meet love/hate
at the virgin megastore union st glasgow 17th july at 1pm and the virgin megastore corporation st birmingham 20th july at 1pm

mega means **more**

music+video+games

JULY 17

ish 452

KONTENTZ

4 **MAYHEM**
Hot Metal news! PEARL JAM! DIO! MEAT LOAF! DEICIDE! SICK OF IT ALL! And more!

16 **SUICIDAL TENDENCIES**
MIKE MUIR and his merry men slam 'em all as they rev up for their UK shows!

20 **KONCERTZ**
SUGAR! BAD RELIGION! CATHEDRAL! And the SMASHING PUMPKINS' acoustic show!

26 **IS HARD ROCK DEAD?**
Can Cock Rockers like the BULLETBOYS survive Grunge? The Big K! investigates!

29 **LOLLAPALOOZA!**
Eight pages of hot shots with ALICE IN CHAINS, FISHBONE, PRIMUS and more!

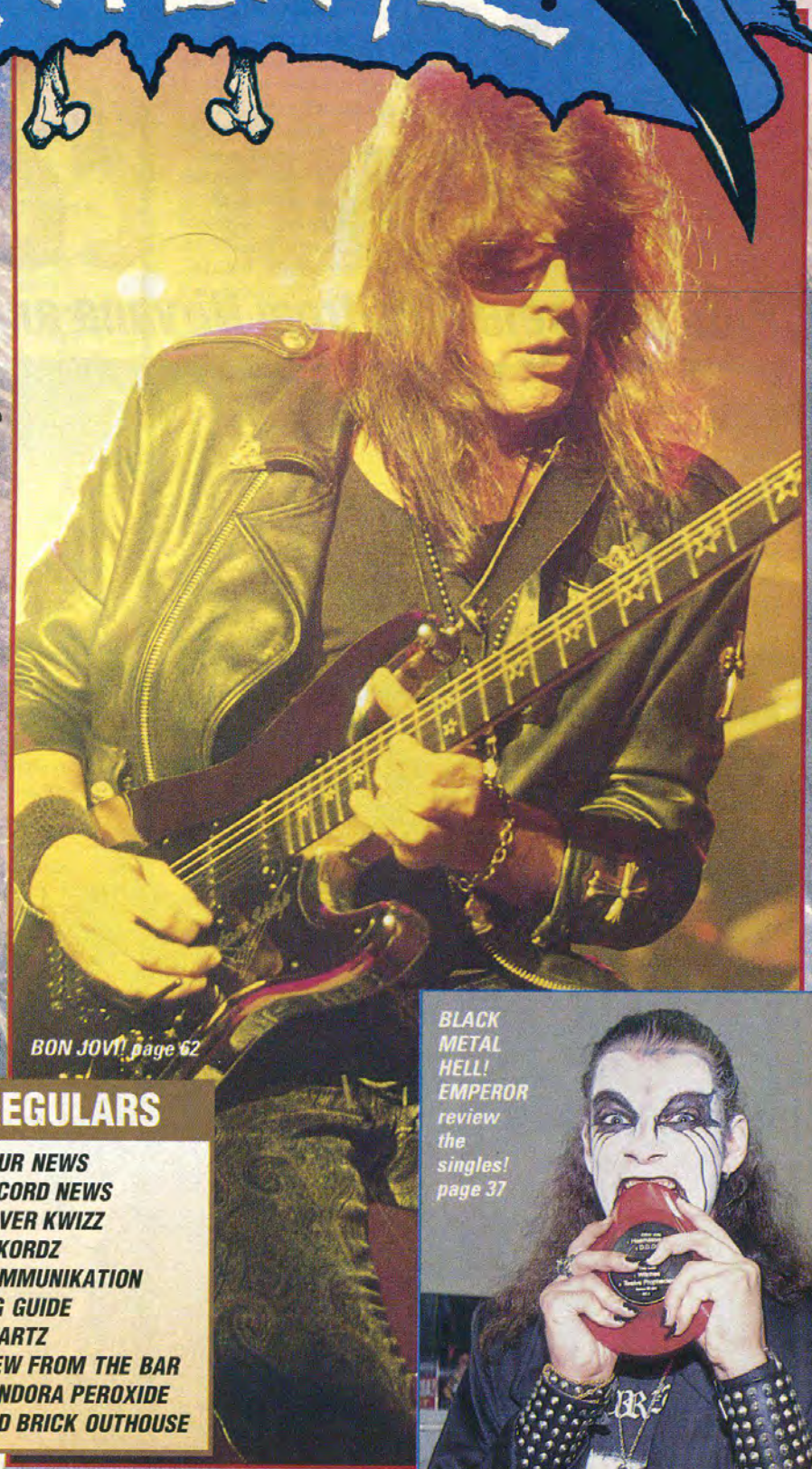
37 **BLACK METAL HELL!**
Satanic Norwegian nutters EMPEROR destroy the singles! Yikes!

38 **FAITH NO MORE**
Is FNM's most Metal mutha, Big JIM MARTIN, on his uppers? A no-holds-barred Big K! exclusive!

48 **MERCYFUL FATE**
Returning US Danish fiends are back with LARS ULRICH's backing! Pass the garlic, vicar!

62 **BON JOVI**
RICHIE SAMBORA faces the Big K!'s Rock'n'Roll Dilemmas!

Cover pic of FAITH NO MORE's JIM MARTIN by Ross Halfin, official photographer to the Black Metal court. Pix of BON JOVI's RICHIE SAMBORA, EMPEROR and the BAD RELIGION crowd shot by Paul Harries



BON JOVI! page 62

REGULARS

8 TOUR NEWS
10 RECORD NEWS
15 KOVER KWIZZ
44 REKORDZ
50 KOMMUNIKATION
54 GIG GUIDE
58 CHARTZ
60 VIEW FROM THE BAR
60 PANDORA PEROXIDE AND BRICK OUTHOUSE

BLACK METAL HELL! EMPEROR review the singles! page 37

MAYHEM

TOUR DATES
RECORD RELEASES
METAL NEWS

PEARL JAM: THE SECOND COMING!

Plus new releases from Nirvana and Soundgarden!

PEARL JAM (Eddie Vedder): gettin' ready for a Skynyrd-styled, three-guitar attack!

Pix Ross Halfin

STOP PRESS

Former *Megadeth* guitarist *Chris Poland* has put together a new band, *Damn The Machine*, with brother *Mark*, bassist *David Randi* and vocalist/guitarist *Dave Clemmons*. Their A&M debut gets its US release this month... *Paul Di'Anno*'s *Killers* have been dropped by record company RCA... *Rob Halford*'s *Fight* have their debut album *'War Of Words'* released through Sony in the Autumn... *Skid Row*'s *Sebastian Bach* and *Dead Kennedys*' vocalist *Jello Biafra* guest on a new *GWAR* video, titled *'Skulhed Face'*...

■ *PEARL JAM* release their hotly anticipated second album via Epic on September 1.

As yet untitled, the new album has been produced by *Brendan O'Brien*, who first worked with Pearl Jam last year, producing a cover of the *Dead Boys' 'Sonic Reducer'* which was issued as a Christmas single to fan club members only.

Song titles on the new LP include *'Dissident'*, *'Rear View Mirror'*, *'Drop The Leash'*, *'Blood'* and *'Glorified G'*.

'Drop The Leash' is a track first previewed on the band's 1992 world tour. 'Rear View Mirror' is performed live with vocalist *Eddie Vedder* acting as a third guitarist, while 'Blood' is reportedly "very heavy" and is earmarked as the first single.

Pearl Jam follow last weekend's special guest appearance with *Neil Young* at *London's Finsbury Park* with two headline gigs at *Brixton Academy* this week. Both shows are sold out.

The band's debut album, *'Ten'*, has now sold over five million units in the US, outstripping even *Nirvana*'s *'Nevermind'* and spending over 80 weeks on the Billboard chart in the US.

Nirvana release their new album on September 13. Titled *'In Utero'*, the album has been produced by *Steve Albini* and mixed by *Andy Wallace*.

Meanwhile, fellow Seattle rockers *Soundgarden* have begun recording their fourth album with producer *Michael Beinhorn* (also responsible for work on early Chili Peppers material). The album is due for release through A&M in February 1994.

Soundgarden take a break from recording to undertake a US tour with Neil Young beginning August 11, and will also play Farm Aid alongside Pearl Jam.

In addition, various band members have been involved in extra-curricular projects. Drummer *Matt Cameron* and bassist *Ben Shepherd* have cut an album under the name *Hater*, while singer *Chris Cornell* has collaborated on two songs with veteran shock rocker *Alice Cooper* on the Coop's forthcoming album, which is due out in the New Year on the Epic. The album is a conceptual work which will incorporate a video game and a series of comics.

RONNIE ROCKS ON!

Reformed Dio confirm new LP and one-off date!

■ **DIO** HAVE reformed, and have announced a come-back show at **London Hammersmith Apollo** on December 2.

Singer **Ronnie James Dio** has put a new version of the band together following his split from **Black Sabbath** earlier this year.

Dio first joined Sabbath in 1980, after original Sabs vocalist **Ozzy Osbourne** was sacked. Dio quit Sabbath in 1982, but rejoined the group in 1992 for the **'Dehumanizer'** album and tour.

Near the end of the tour, Sabbath were invited to support Ozzy at the latter's farewell solo gigs in the US. Dio declined the invitation, but Sabbath accepted and played the shows with guest vocalist **Rob Halford**, who was separating from **Judas Priest** at the time.

When Sabbath's original line-up reunited onstage at the Ozzy gigs, Dio's future with the band was inevitably doomed.

The relaunch of Dio comes just two weeks after *Kerrang!* exclusively revealed two UK dates for the original Black Sabbath.

Joining Ronnie in the new Dio line-up are stalwart drummer **Vinny Appice**, who has played with Ronnie both in Black Sabbath and in the original incarnation of Dio, plus former **Dokken** bassist **Jeff Pilson** and ex-**World War III** guitarist **Tracy G**, a former bandmate of Appice's.

RONNIE JAMES Dio: hitting the strange highway again!

Ironically, former Dio guitarist **Rowan Robertson** has formed a new band with singer **Oni Logan**, who briefly fronted ex-Dokken axeman **George Lynch**'s **Lynch Mob**..

Dio are currently recording a new album, tentatively-titled **'Strange Highways'**, with producer **Mike Fraser**. The album is slated for release on October 18 on Mercury. Tickets for the London show – Dio's only UK appearance of '93 – are available now priced £13.

BENTON BLASTED!

Deicide frontman blamed for cancelled gig!

■ **DEICIDE** REFUSED to comment this week on the cancellation of their July 4 **London Astoria** show, leaving promoter **Phil Ross** and record company Roadrunner to apologise on the band's behalf.

The gig was cancelled just 48 hours before it was scheduled to begin, leaving little time to notify the public. Despite radio announcements, many fans unwittingly travelled great distances to attend the show.

To those fans, both Roadrunner and Dome Promotions extend their apologies.

Roadrunner spokesman **Mark Palmer** commented: "We tried everything possible to make the show happen and then to notify fans of the cancellation. On behalf of the band, we apologise for any inconvenience caused."

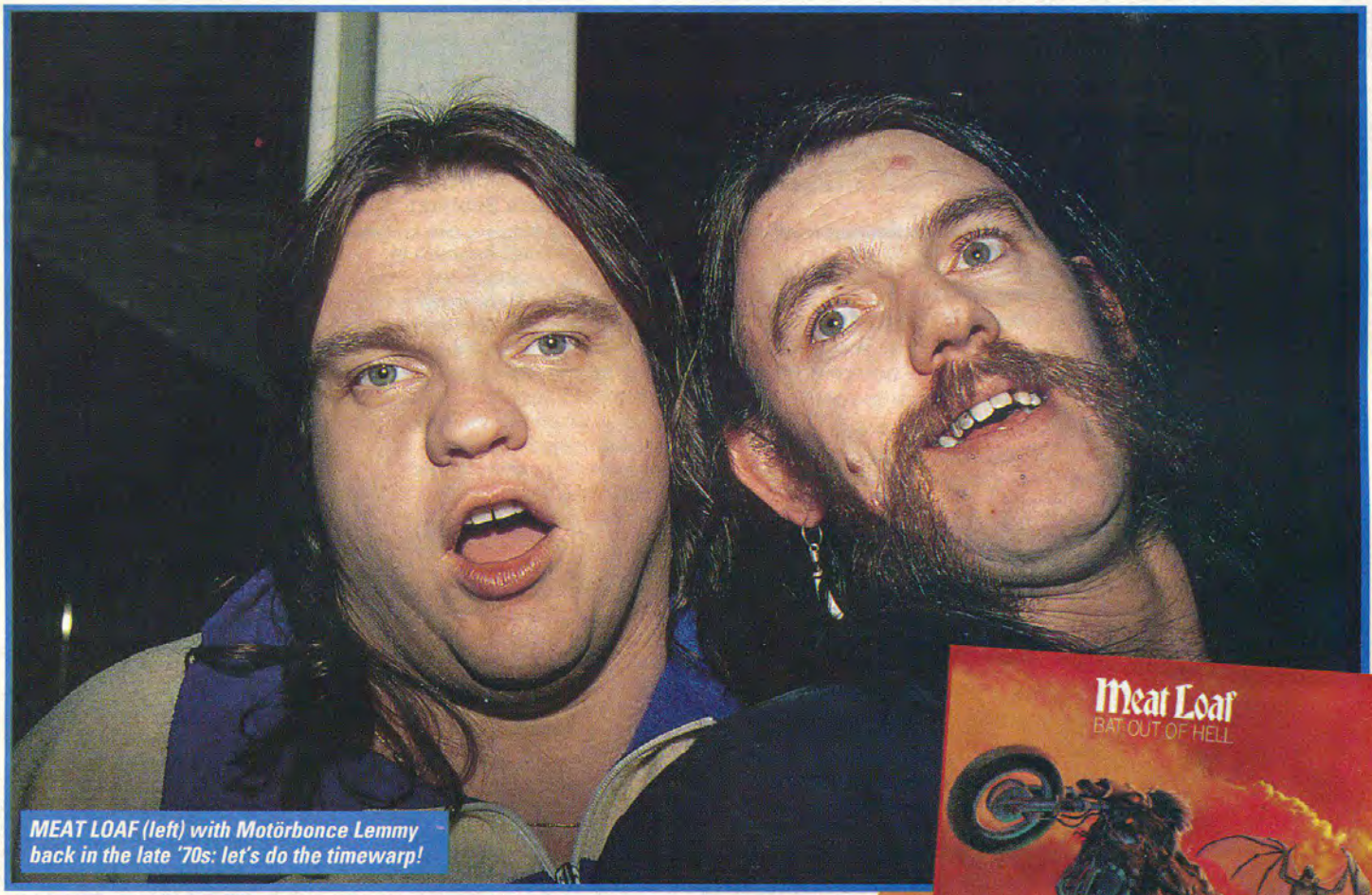
Phil Ross adds: "Everyone bent over backwards – us, the record company, the venue – but **Glen Benton** (Deicide's controversial leader) decided to cancel the show regardless of the outcome of certain contractual negotiations.

"We didn't cancel the show earlier because there was no reason why it couldn't have gone ahead. As far as I'm concerned, Benton gave no proper reason for cancelling."

Benton was due to speak to *Kerrang!* this week to explain the cancellation, but as *Kerrang!* went to press the singer was still unwilling to comment.

THE BAT-MAN RETURNS!

Meat Loaf goes '...Back Into Hell' 15 years after 'Bat Out Of Hell'!



MEAT LOAF (left) with Motörbonce Lemmy back in the late '70s: let's do the timewarp!

Pic Steve Rapport

■ **MEAT LOAF** and songwriter/mentor **Jim Steinman** have finally completed work on the successor to the seminal epic Rock album, **'Bat Out Of Hell'**.

Imaginatively titled **'Bat Out Of Hell; II – Back Into Hell'**, the album has taken over two years to record, and will be released in September, almost 15 years after the original **'Bat Out Of Hell'** album appeared in 1978.

Meat Loaf (born **Marvin Lee Aday**) told Mayhem: "It seems like only yesterday. Mind you, some of the days over the past 10 years have felt like 15 years anyway!

"I don't like to call the album a sequel," the singer insists, "because that sounds like we've just rewritten the old songs. I'd prefer to call it a continuation.

"Me and Jim started talking about making this album as long ago as 1986, although I don't remember making any conscious decision. I went over to Jim's house and we just started doing what we do. I didn't have to get used to working with Jim because we've done it all before. I told Jim not to worry – all he had to do was write an album full of great songs!

"The actual title of the album is just a marketing ploy!" Meat confesses. "I make no secret about that. It was my wife's idea. It was my kids, after all, who talked me into doing **'Wayne's World'** (in which Meat played a cameo role)!"

Legendary man-mountain Meat spent most of the '80s embroiled in lengthy legal problems with his former label and management. Albums such as **'Deadringer'** (1985) and **'Midnight At The Lost And Found'** (1987) failed to match the enormous success of 'Bat Out Of Hell', but a constant touring schedule and a succession of movie bit-parts (notably as **Steve Martin**'s bus driver in **'Leap Of Faith'**) has kept Meat Loaf in the public eye.

"Basically," he says, "all the legal hassles would make a great Rock story. I don't regret anything, and you always have to look on the positive side."

'Bat Out Of Hell; II...' was written and produced by Jim Steinman, and features such accomplished musicians as **Todd Rundgren**, **Pat Thrall** and **Roy Bittan** of **Bruce Springsteen**'s **E-Street Band**. The final tracklisting has yet to be confirmed, although the album will feature at least three old songs re-recorded for the project, including **'Rock And Roll Dreams Come Through'**, which Steinman recorded as a solo artist.

"If anything, the new record has got more of an epic feel to it than the original!" says The Loaf. "Basically, Jim writes the play and I interpret it. Together, we trigger something emotional in everybody.

"That's why 'Bat Out Of Hell' was so successful. The song itself was about a feeling, about being trapped and being in love. It will always be fantasy with real emotion."

10 Things You Didn't Know About 'Bat Out Of Hell'...

1. 'Bat Out Of Hell' is the fourth biggest-selling album in history.
2. Only **Michael Jackson**'s **'Thriller'**, **Pink Floyd**'s **'Dark Side Of The Moon'** and **Fleetwood Mac**'s **'Rumours'** have outsold it.
3. To date, 'Bat...' has sold in excess of 30 million copies, and Meat Loaf is still counting.
4. The album still sells approximately 60,000 copies a month in the US alone.
5. 'Bat...' was officially the 60th biggest selling album in the world of 1992.
6. **Pearl Jam** don't like it.
7. A signed copy of 'Bat...' is worth £60.
8. The album was actually produced by cult Rock icon **Todd Rundgren**, and not by **Jim Steinman**.
9. Steinman merely wrote the thing.
10. Todd Rundgren got to play a bit too, contributing the majority of the guitar solos.

CHRIS WATTS

TOWER RECORDS

PRESENT

LAST ACTION HERO

CD £11.99

MC £8.49

The Ultimate Film Soundtrack

Includes previously unreleased tracks from: Alice In Chains, Megadeth, Queensrÿche, Def Leppard, Anthrax, Cypress Hill and Tesla PLUS tracks from Aerosmith and Fishbone.

Also includes the hit single "BIG GUN" from AC/DC.

SALE ENDS 21ST JULY

OPEN NIGHTS AND SUNDAYS

GLASGOW	KENSINGTON	PICCADILLY	KINGSTON	WHITELEYS
041 - 204 2500	071 - 938 3511	071 - 439 2500	081 - 546 2500	071 - 229 4550

AMERICAN EXPRESS · TICKETMASTER · VISA

TOUR MAYHEM NEWS

■ **VIGILANTE**, DEESIDE-based Heavy Rockers, play **Sandicroft Phoenix** July 18.

The band play a mixture of original songs and covers.

■ **THE PLEASURE Victims**, allegedly "something like **The Clash** kicking the shit out of **The Black Crowes**", play **London Euston Rails Zombie Club** July 23, **Staines Blue Anchor** 24, **London Marquee** 27.

The North London-based rockers also join **Lovecraft** and **The Rockingbirds** at **Swansea Singleton Park Heineken Music Festival** on **August 7.**

■ **THE HAMSTERS**, enduring Blues 'n' Boogie merchants, play the following dates:

Weybridge Hand And Spear July 14, **Ide Hill Frog And Bucket** 15, **Brighton Concorde** 16, **Feltham Rox** 17, **London Finchley Torrington** 18, **Nottingham Running Horse** 28, **Hull Adelphi** 29, **Stoke Wheatsheaf** 30, **Walkern Sports And Social Club** 31, **Forest Of Dean Clearwell Castle** August 1 (lunchtime), **London Harlesden Mean Fiddler** 1 (evening), **Bournemouth Mr Smiths** 4, **Bath White Hart** 5, **Gillingham Old Ash Tree** 6, **London Putney Half Moon** 7, **Harlow Square** 8.

More dates will be added.

■ **KILLERS** AND **Wraith** join headliners **Saxon** at the **Bath Rock '93 Festival** at **Bath Pavilion** on August 21.

Other bands confirmed for the bill include **Trojan Horse**, **Who Knows Didley**, **Major Sinn** and **Bedlam Choir.**

Any other bands wishing to appear should contact **Darren Russell** on **(0458) 833972.**

The event kicks off at noon and tickets are £10 in advance.

■ **MENTAL HELICOPTERS** play **London Norbury Please Don't Hang The Drummer** July 15, **Norwich Oval** 17, **London Wimbledon Old Leather Bottle** 21, **Telford Duke** 23, **Staines Blue Anchor** August 7, **Colchester Oliver Twist** 14.

■ **THE THIEVING Gypsies**, female-fronted East Anglian commercial Hard Rockers, play the following dates:

Dereham Cherry Tree July 16, **Gorleston Social Club** August 12, **Snetterton Harley Club** 21, **Strumpshaw Hall** 31.

■ **DAN REED Network** follow their **London Forum** show on August 2 – previously billed as their sole UK date of 1993 – with a date **Nottingham Rock City** on August 3.

The band's retrospective album and video are released later this month.

■ **ENGINE** AND **Swampwalk** appear live on the first of a new monthly Rock Night series at **Liverpool The State** nightclub on July 22.

The club opens from 10pm till 2am. Admission is £2 before 11pm, £3 thereafter.

■ **SHREWSBURY FRIDGE** begins a regular Rock Night on July 15.

Hours are 9pm till 1am.

■ **MOONDIGGER** PLAY **Croydon Cartoon** July 30.

The band have just recruited a new drummer in **Huck**, formerly of **Salem Jade** and **Savannah Nix.**

■ **THE ROCK Coven**, a new club opening in North East Lancashire in August, seeks bands to appear live on regular Rock Nights.

Interested parties should send demos to: **Jay, 10 Moseley Avenue, Earby, Colne, Lancs BB8 6LZ.**

The club also requires an alternative/Rock DJ. Applications to the above address.

■ **DROWN** TAKE their "Post-Industrial crush-fest" to **Nottingham Salutation Inn** July 22.

The band features former **Cerebral Fix** members **Steven Watson** and **Kevin Frost** plus former **Acrimony** vocalist **Dorian Walters** and bassist **Simon MacColl.**

Drown have a demo available for £3 including p&p from: **Restless Cadaver Promotions, 2a Philip Road, Newark, Notts NG24 4LX.** Cheques/POs payable to **'S Watson'.**

■ **PAGAN WHEELS**, "South London's answer to **Circus Of Power** and **Junkyard** in the biker Grunge Rock stakes", play **London Kennington Oval Cricketers** July 27, **London Chalk Farm Monarch** August 5, **London Greenwich White Swan** September 11.

The band recently signed up a new drummer, **Shane Atlas**, ex of **Das Psycho Rangers.**

■ **KRYSIS**, A "Power Groove Metal" outfit from the Forest Of Dean, play **London Walthamstow Royal Standard** July 21, **High Wycombe Nags Head** 22, **Hereford Shire Hall** 23, **Dudley JB's** 29, **Gloucester Guildhall** August 13, **Cinderford Dean Centre** 14, **Dinnington Squirrel** September 3.

■ **SUPERSTITION** PLAY **London Manette Street Borderline** July 19.

Pic Ross Halfin

DAN REED: Nottingham date added to brief UK tour, plus best-of album and video imminent! Top smart!

METAL BY POST

T1812 GUNS 'N' ROSES: GUN & ROSE

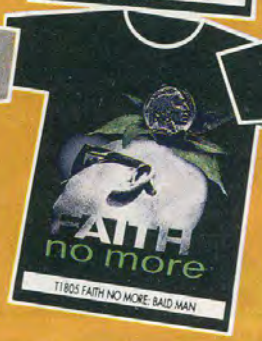
T1802 METALLICA: RAVEN SKULL

T1796 GUNS 'N' ROSES: SKIN & BONES

T1803 METALLICA: BIRTH SCHOOL

T1790 GUNS 'N' ROSES: BIG GUN

A1800 BON JOVI: JON



T1805 FAITH NO MORE: BALD MAN

T1804 METALLICA: HETFIELD

T5076 GREEN JELLY: THREE PIGS

T1807 BON JOVI: COW SKULL

ADDITIONAL TITLES

T-Shirts (all with back prints – price £9.99 (plus p&p)

METALLICA
T1760 ENTER THE SANDMAN
T1740 WHEREVER I MAY ROAM
T1739 DON'T TREAD ON ME
T1738 EXECUTIONER
T1645 GARGOYLE
T1536 BAND PHOTO
T1524 SAD BUT TRUE
T1087 RIDE THE LIGHTNING

MEGADETH
T1757 SYMPHONY OF DESTRUCTION
T1714 COUNTDOWN ALBUM
T1665 BAND PHOTO
T1643 VIC GOES TO HELL

MINISTRY
T1764 SCARECROW
T1723 PSALM 69

FAITH NO MORE
T1716 ANGEL DUST
T1678 CIRCLE LOGO
T1677 EYE

GUNS 'N' ROSES
T1770 AXL
T1720 CARICATURE
T1719 BAD APPLE
T1718 CHICK ON A GUN
T1676 FLAG & SKULL
T1675 COMA (TOUR '92)
T1674 SKULLS & CROSS (TOUR '92)
T1673 PRETTY TIED UP (TOUR '92)
T1500 BLOOD LOGO
T1499 BAND PHOTO

BON JOVI
T1806 FAITH (WHT)
T1794 FLAMING
T1734 KEEP THE FAITH
T1759 JON

PEARL JAM
T5064 REJECT
T5040 CHOICES

SLAYER
T1696 WEHARMACHT/ EAGLE
T1523 WAR ENSEMBLE

AD/DC
T1763 COMIN' AT YA
T1455 RAZORS EDGE

Longsleeve T-Shirt – price £12.99 (plus p&p)

L1704 **FAITH NO MORE** – ANGEL DUST
L1735 **MEGADETH** – OLD MAN
L1611 **METALLICA** – BAND PHOTO
L1579 **METALLICA** – SAD BUT TRUE
L1464 **METALLICA** – MASTER OF PUPPETS
L1522 **GUNS 'N' ROSES** – FOUR ACES.
L1467 **GUNS 'N' ROSES** – BROKEN HEART
L5056 **ALICE IN CHAINS** – ALICE
L5031 **PEARL JAM** – ALIVE
L1762 **MINISTRY** – PYRAMID

All-Over Printed T-Shirts – price £16.99 (plus p&p) XL only

A1742 **METALLICA** – RINGMASTER
A1741 **METALLICA** – SNAKES
A1621 **METALLICA** – HISTORIC
A1671 **GUNS 'N' ROSES** – DUST & BONES
A1666 **GUNS 'N' ROSES** – DEAD HORSE
A1642 **GUNS 'N' ROSES** – ILLUSION TIE DYE
A1744 **MEGADETH** – COUNTDOWN
A1622 **MEGADETH** – ALIEN
A1624 **SLAYER** – LOGO
A1506 **AC/DC** – RAZORS EDGE

WIN SIGNED METALLICA TOUR PROGRAMME

Just tick the box below and fill in your name and address in the space on the order form and return it to us. You do not have to place an order to qualify for the draw. We must receive your entry by 31/07/93

YES, please enter my name into the draw to win a signed Metallica tour programme ☐

ORDER FORM

To: Outer Limits, Metal by Post, Alpine House, Honeypot Lane, London NW9 9RU.

I enclose my cheque/postal order no._____
payable to 'OUTER LIMITS MAIL ORDER' and crossed (name and address on back please) for £_____
in full payment (sorry no notes or coins - and no stamps unless affixed to money order).

ITEM/CODE	SIZE L/XL	PRICE	TOTAL
		PLUS P&P	
		TOTAL	

Postage and packing
Add £1.50 first item and £1 each additional item.

Name_____
Address (please print)_____
_____
_____ Post code_____

If paying by Visa/Access card number

Card expiry date_____
Signature_____

Tick this box if you do not want to receive any information about other offers we may be running ☐

OVERSEAS APPLICATIONS Applications from outside the UK are subject to an extra charge of £1 per item to cover the extra costs of administration and shipment (by surface mail). Payment for overseas orders should be by credit card or by Pounds Sterling Bankers Draft which can be purchased from any bank. Other forms of payment from overseas applicants cannot be accepted. Overseas orders may attract local taxes which will be the responsibility of the customers. Delivery time could exceed 28 days to destinations outside of the UK.

RECORD MAYHEM RELEASES

■ **PARAMOUR**, UK melodic rockers, have a four-track demo, **'This Side Of Heaven'**, available for £2.50 including p&p from: **11 Lynor Close, Taunton, Somerset TA1 2RX**. Cheques are payable to **'Rob Male'**.

■ **THE FEDERATION** have a three-track tape available for £3.50 including p&p from: **31 Abbotsford Avenue, London N15 3BT**. Cheques are payable to **'G Cunningham'**.

■ **CAT BALLOU** seek a drummer "with imagination and dedication".

The band's influences include **Jane's Addiction**, **Black Sabbath** and **The Nymphs**. Recording and touring commitments are pending.

Contact **Martin** on **071-378 0244** or **Pat** on **071-437 7460**.

■ **INCARCERATE**, DEATH Metal upstarts from the North of England, have changed their name to **Malicious Intent**.

■ **BAD ATTITUDE**, West London-based "commercial Hard Rockers" influenced by **Bon Jovi**, **Whitesnake** and **Paul Rodgers**, seek a dedicated drummer.

The band have secured a publishing deal and gigs are booked from August.

Contact **Rob** on **(0494) 766057**.

■ **RICHARD FROST**, whose **Native Son** project was reviewed in a recent *Kerrang!* Demo Seed feature, has dropped the Native Son monicker after being contacted by a London-based band using the same name.

Frost's demo tape will now be available under his own name via: **10 Wheatfield Terrace, Abingdon, Northampton NN3 2NB**.

PHANTOM BLUE (left to right): Michelle Meldrum, Linda McDonald , Gigi Hangach and Kim Nielsen

■ **PRIDE** RELEASE their debut single **'Believe In Me'** this week.

For further information, contact: **Prime Music, 18 Harlegh Road, Short Heath, Willenhall, West Midlands WV12 5SQ**.

■ **GIGOLO**, A "pure kokk 'n' roll" band from Birmingham, seek a "kikk-ass" drummer.

Interested parties should, er, kontakt: **PO Box 69 69, Edgbaston, Birmingham B16 ORG**.

■ **LED ZEPPELIN Information Service** fanzine ***'Tight But Loose'*** has an eighth issue available for £3.90 from: **TBL, 14 Totnes Close, Bedford MK40 3AX**.

Cheques are payable to **'D Lewis'**.

The new issue includes a review of the first show on **Robert Plant**'s current world tour, plus interviews with Plant and **Coverdale/Page** and details of the forthcoming Zeppelin **'Remasters 2'** boxed set.

■ **SWEET THURSDAY**, a Midlands-based outfit blending "driving Rock with ethereal ballads and Funk fusion", have a new demo available for £2.50 plus 50p p&p from: **Moon City Music, 29 Vale Mills, Boyer Street, Derby DE3 3TE**.

■ **PHANTOM BLUE**, the LA-based all-girl rockers, release their long-delayed second album via Roadrunner in October.

As yet untitled, the album has been produced by **Max Norman**, and features the following tracks:

'Mutha', 'Bad Reputation' (a cover of the **Thin Lizzy** classic), **'You're Free', 'My Misery', 'Better Off Dead', 'Anti-Love Crunch', 'A Little Evil', 'Strange Blue Mercy', 'Bad Dreams', 'Lied To Me', 'Little Man', 'So Easy', 'Loved Ya', 'Nothing Good', 'Time To Run'.**

'Better Off Dead' features a guest appearance from former **Europe** guitarist **John Norum**, while **'A Little Evil'** stars **Megadeth** axeman **Marty Friedman**.

Phantom Blue cut the album as a quartet following the departure of guitarist **Nicole Couch**. For touring, the band will be joined by Baltimore-based guitarist **Karen Krutzer**, who was recommended to Phantom Blue by Friedman.

Commenting on the lengthy delay and the personnel change, drummer **Linda McDonald** says: "All the hassles that we've been through have made the band stronger and the material more vicious. A lot of bands would have been pissed off, even quit, but we knew that no other female band anywhere could do what

US COCK Rockers Arcade: a band with nothin' to lose!

Pic William Hames/Idols

we're doing."

Although they remain with Roadrunner for European territories, Phantom Blue have inked a US deal with Geffen. Their A&R representative at Geffen is **Tom Zutaut**, who signed **Guns N' Roses**.

■ **I MOTHER Earth**, hotly-tipped US rockers who cite **Soundgarden**, **Pink Floyd** and **Santana** as key influences, release their eponymous debut mini-album via Capitol on July 26.

Produced by **Mike Clink**, it features the following tracks: **'Levitate', 'Rain Will Fall', 'No One', 'Basketball', 'Love From Revolution', 'Subterranian Wonderland'.**

I Mother Earth's music has been described as "meandering Psychedelia with riff-heavy rhythms".

The band have also announced a UK tour for August. The dates are as follows:

London Camden Underworld August 16, **Manchester Apollo** 17, **Edinburgh Venue** 18, **Sheffield Leadmill** 21, **Leeds Duchess Of York** 22, **Birmingham Edwards** 23, **Brighton Zap Club** 24.

They also appear at the **Reading Festival** on August 28.

I Mother Earth's gigs have previously featured poetry readings and live artists!

■ **ARCADE**, THE US Hard Rockers led by ex-**Ratt** singer **Stephen Pearcy** and ex-**Cinderella** drummer **Fred Coury**, at last release their debut album via Epic on August 2.

A strong seller on US import, the album is titled **'Nothin' To Lose'** and features the following tracks: **'Dancin' With The Angels', 'Nothin' To Lose', 'Calm Before The Storm', 'Cry No More', 'Screamin' SOS', 'Never Goin' Home', 'Messed Up World', 'All Shook Up', 'So Good... So Bad', 'Livin' Dangerously', 'Sons And Daughters', 'Mothers Blues'.**

■ **ROUGHNECK**, STAFFORDSHIRE-based rockers influenced by **Alice In Chains**, **Pantera** and the **Red Hot Chili Peppers**, require a lead guitarist following the departure of **Tim Sharratt**.

In the past eight months, the band have supported **Rage Against The Machine**, completed a full UK tour and received a four-K review from *Kerrang!* for their debut EP.

Interested guitarists should send tape/biog/photo to: **Roughneck, 45 Bells Lane, Boney Hay, Burntwood, Nr Walsall, Staffs WS7 8PD.**

■ **KADIESHA**, A Cardiff-based melodic Rock outfit, seek a new vocalist.

Contact **Neil** on **(0656) 861121.**

The band also have a new three-track demo available for £2 from: **35 Park View, Llanharan, Mid Glamorgan, South Wales.** Cheques are payable to **'S Evans'.**

■ SONGWRITER/GUITARIST, influenced by **Manic Street Preachers** and **The Wildhearts**, seeks "heavy guitarist, mad-style drummer, shit-kicking bassist and eccentric vocalist" to gig and record.

Contact **Matt** on **(0252) 28249.**

■ **TYPE O Negative**, the controversial, right-off New York 'Gothic Hardcore' quartet, release their second full album, **'Bloody Kisses'**, on August 9 via Roadrunner.

The album features the following tracks: **'Machine Woman', 'Christian Woman (Corpus Christi)', 'Black No 1 (Little Miss Scare-All)', 'Fay Wray Come Out And Play', 'Kill All The White People', 'Summer Breeze', 'Set Me On Fire', 'Dark Side Of The Womb', 'Bloody Kisses (A Death In The Family)', 'O.I.F.', 'Too Late: Frozen', 'Blood & Fire', 'Can't Lose You'.**

■ **BIG BROTHER**, Worcester-based Hard Rockers, have reverted to their original name **Power Mad.**

The band, who boast a "no frills" sound evocative of **AC/DC** and **Love/Hate**, seek support gigs and can be contacted via **EMP Management** on **021-778 4823.**

■ **CHINA BEACH**, North-West-based Power Metal punks and recent **Manchester Rockworld Battle Of The Bands** winners, have a new demo, titled **'Six Bullet Russian Roulette'**, available for £4 from: **231 Higher Lane, Lymm, Cheshire WA13 0SD.**

Cheques are payable to 'China Beach'.

The demo was produced by **Guy Bidmead.**

■ **BABY ANIMALS** release their second album through Imago/RCA on August 23.

Saucily-titled **'Shaved And Dangerous'**, the album has been produced by **Ed Stasium**, and features the following tracks: **'Don't Tell Me What To Do', 'Buputa', 'Life From A Distance', 'Be My Friend'** (a cover of the classic track by revered '70s British Blues rockers **Free**), **'Lovin' Lies', 'Lights Out at Eleven (29.2.92)', 'Backbone', 'Nervous At Night', 'Because I Can', 'Stoopid', 'At The End Of The Day'.**

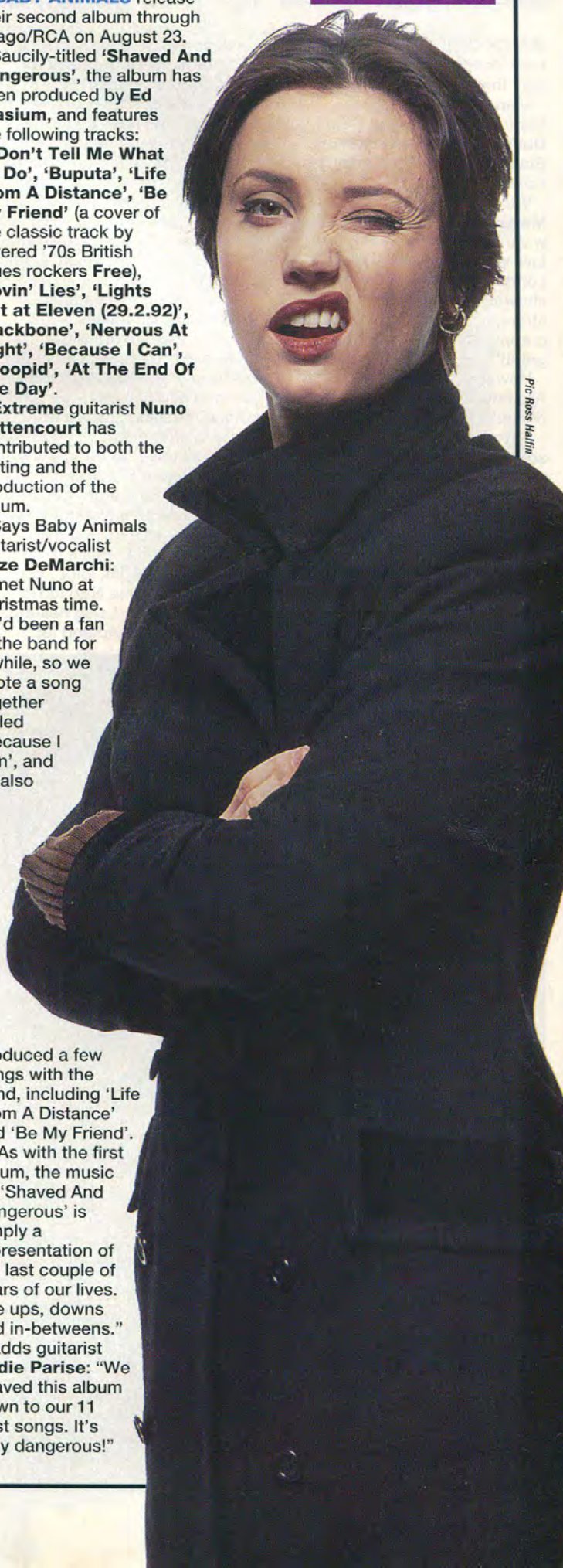
Extreme guitarist **Nuno Bettencourt** has contributed to both the writing and the production of the album.

Says Baby Animals guitarist/vocalist **Suze DeMarchi:** "I met Nuno at Christmas time. He'd been a fan of the band for a while, so we wrote a song together called 'Because I Can', and he also produced a few songs with the band, including 'Life From A Distance' and 'Be My Friend'.

"As with the first album, the music on 'Shaved And Dangerous' is simply a representation of the last couple of years of our lives. The ups, downs and in-betweens."

Adds guitarist **Eddie Parise:** "We shaved this album down to our 11 best songs. It's truly dangerous!"

BABY ANIMALS (Suze DeMarchi): saucily shaved and dangerous, it sez 'ere!



Pic Ross Halfin

MAYHEM

NAZI PUNKS F**K OFF (cont)!

New York's Sick Of It All trash the Fascists as they announce British tour!

■ **SICK OF It All**, the troubled New York Hardcore combo, play the following dates:

Manchester Rockworld September 1, **Bradford Rio's** 2, **Dudley JB's** 3, **Birkenhead Stairways** 4, **London Islington Powerhaus** 5.

Vocalist **Lou Koller** told Mayhem this week: "We can't wait, cos last time we played Liverpool, Bradford and London, and they were all great shows. London was kinda strange, cos we played this crappy club, but the kids were great!"

However, several Sick Of It All shows have recently been disrupted by racist thugs.

Says Koller: "We played some shows where we donated some of the money to the Anti-Fascist movement, and we do have a reputation for fighting Nazis in America.

"I've seen reports in New York about how racism in the United States is getting very widespread. After the tour in Europe we come home for a week or two, and then they're flying us back to Germany for two Anti-Fascist festivals – in Berlin, I think."

Sick Of It All have confronted violent right-wing factions before. In last week's Mayhem, **Napalm Death** vocalist **Barney Greenway** recalled a gig on the 1992 US **New Titans On The Block** tour – featuring Napalm and Sick Of It All – which ended in a race riot.

Koller adds: "We had a similar thing on the last headline tour we did with **Biohazard**. There was a big riot in Arizona, although we didn't get attacked actually – we were getting harassed, so *we* went and attacked *them*!

"Y'know, a lot of people say that we should keep our beliefs in our songs and stuff, but if somebody's gonna stand there and insult me or spit on me, then I'm not gonna take it. If it's just some drunk idiot I can take it, but if some Nazi kid is spitting at me and sieg heil-ing, I'm not gonna stand and let this jerk think he can intimidate me.

"The funny thing is, in Arizona the kids were all big and tough until all of us stepped off the stage into the crowd, and then they ran away! We chased after them and then a riot broke out. The police were looking for **Pete (Koller**, guitar); they wanted to arrest him for inciting a riot.

"None of us got hurt, but a couple of them (Nazis) went to the hospital. The only bad thing was that a lot of innocent people got hit with bottles and chairs!"

Meanwhile, away from the anti-Nazi struggle, there is no further development on the case of the so-called Sick Of It All Killer; a Boston college student who went on a killing spree armed with a semi-automatic rifle and wearing a Sick Of It All T-shirt.

"As far as we know, the kid is still awaiting trial," says Lou. "He's pleading not guilty by reasons of temporary insanity.

"We finally got to play Boston again last week – we were banned from the city until then. It really pissed us off, cos Boston's like our second home, and no clubs would touch us.

"I think a lot of people realised that the press just jumped on the name of the band without looking into anything.

"Then, when they started to look into us and saw what our lyrics were about, they felt pretty stupid, so nobody's mentioned it since."

Amid this chaos, Sick Of It All have replaced bassist **Richie Cipriano** with **Craig Setari**, formerly of the now-defunct **Agnostic Front**.

The band have also begun writing material for a new album and have recorded a Rap song with **House Of Pain**.

Lou is also collaborating on an as yet unnamed project with Napalm Death bassist **Shane Embury**. ***MÖRAT***

SICK OF It All (from left): Lou Koller, Arman Majidi, Pete Koller and Craig Setari

EXCESS ALL AREAS!

IT CAN ONLY BE THE SECOND ISSUE OF *KERRANG!*'S WALL-WALLOPIN' POSTER MAG FEATURIN' THE VERY BEST OF DA GRUNGE PHENOMENON AND INCLUDIN' TWO SPECIAL 'ART PRINTS' OF KURT COBAIN AND THE LEGENDARY TEMPLE OF THE DOG. IT'S HAPPENIN', IT'S MASSIVE AN' IT'S AIMIN' AT A SPACE NEAR YOUR FACE – NOW!

KERRANG!
POSTER EXCESS!
NEW METAL GODZ!
GRUNGE AND BEYOND!
WIN THE ULTIMATE NEW METAL PLATTERS!
10 MASSIVE! WHACKED-OUT WALL HANGERS!
ALICE IN CHAINS • NIRVANA
PANTERA • SOUNDGARDEN
PEARL JAM • THERAPY?
FAITH NO MORE
MINISTRY • MUDHONEY
RAGE AGAINST THE MACHINE
PLUS NIRVANA AND TEMPLE OF THE DOG HIGH QUALITY ART PRINTS!

...ON SALE JULY 10

METAL BRIEFS

A (Very) Rough Guide To: Black Sabbath

Who are Black Sabbath?

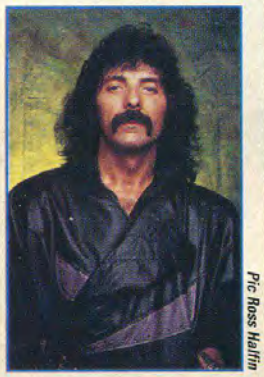
Black Sabbath actually invented Heavy Metal. They were also the first Heavy Metal band to sport sinister moustaches and platform boots. They were originally called Polka Tulk, but 'Tulk Bloody Tulk' would not have sounded so great really. So they changed their name to Earth. Eventually Geezer Moustache stole the name Black Sabbath from a novel by Dennis Wheatley. Guitarist Tony Moustache dressed in black and painted little symbols on the fretboards of all his guitars.

Are Black Sabbath in league with The Devil?

They have never been in league with Lucifer, because He prefers Soundgarden, another popular band from America who stole all their riffs from Tony Moustache anyway. Actually, Ozzy probably was in league with The Devil. Every time an American teenager hears one of Ozzy's songs, they instinctively kill themselves.

How old are Black Sabbath?

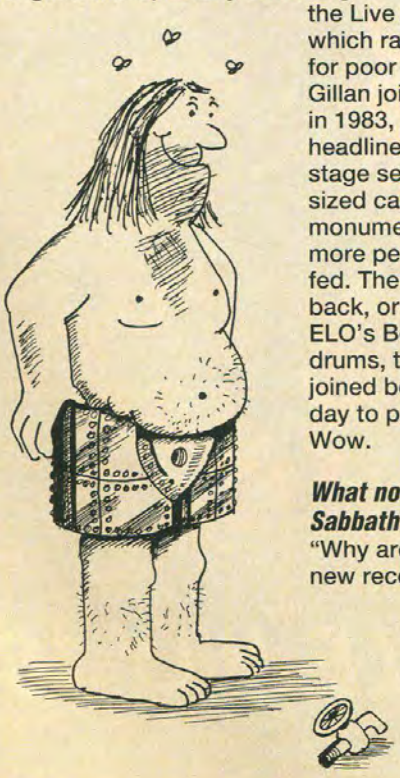
Tony Moustache is 45. Geezer ('Terry') Moustache is 47 this week. Bill Moustache is 45, and Ozzy Osbourne is 45 too. Which means that the band were all in their early 20s when they wrote 'Paranoid'. Ronnie James Dio was 30 when he replaced Ozzy in 1980, and immediately turned the band into the popular adventure game – Dungeons And Dragons. Apparently, according to Satanists, this can make you go mad.



Pic Ross Halfin

Why has it taken so long for Black Sabbath to reform?

The problem might have something to do with every member of the band having their own manager, and Bill Ward being a bit of a basket case. This didn't stop the original line-up briefly reforming in 1984 to take part in the Live Aid charity display, which raised a lot of money for poor people. When Ian Gillan joined the band briefly in 1983, Black Sabbath headlined Reading with a stage set consisting of a life-sized cardboard Stonehenge monument. This amused more people than Live Aid fed. Then Ronnie Dio came back, or something, and ELO's Bev Bevan played drums, then Neil Murray joined before leaving the next day to play soldiers with Vow Wow.



What not to say to Black Sabbath:

"Why aren't you making a new record with Ozzy, then?"

CHRIS WATTS

MAYHEM XTRA

SATANISTS IN SOMBREROS!

Mexican bandits Brujeria spread Death Metal fear!

■ **BRUJERIA**, A mysterious Mexican Death Metal outfit, release their highly controversial debut album, **'Matando Gueros'**, through Roadrunner this week.

A Roadrunner press release claims that Brujeria are seven Mexican bandits. The album sleeve depicts a genuine severed head, while inside the CD booklet, further shots show a dismembered body on a railway line.

Roadrunner describe Brujeria as "Satanic psychos", and the press release tells of "one of the most grisly massacres in history", which allegedly occurred in a small village near Matamorros, Mexico, in 1988.

The only lead which the Mexican police had to follow was one word written in blood on the sand near the murder site... Brujeria.

It is claimed that Brujeria are drug barons "possessed by demons, and have been put on Earth to kill and destroy".

The title 'Matando Gueros' translates as 'Hate The

Pic Paul Harries

FEAR FACTORY: these men are not Mexican Death Metal bandits...

White People', and a certain UK Roadrunner representative claims that if you chant the name Brujeria three times, your testicles turn to useless jelly. Clearly, this is not the case.

Fear Factory, another Roadrunner act, have been rumoured to be somehow 'linked' with Brujeria. It is an accusation they deny, as does **Faith No More** bassist **Bill Gould**, who has also been implicated.

When Mayhem cornered Fear Factory guitarist **Dino Cazares** and singer **Burton C Bell** this week, the pair were visibly shaken by the mere mention of Brujeria's name.

"They're crazy motherfuckers!" exclaimed Bell, adding, "I don't wanna say any more about them – I hear they like white boys!"

"Their music reminds me of **Butthole Surfers** meets **Napalm Death**," commented Cazares. "I don't know why everyone keeps asking me if I'm in Brujeria. It really upsets me. Maybe it's because I'm Hispanic! It's racism... downright RACISM!"

It is further claimed that Brujeria's master tape and promo shots arrived at Roadrunner's New York office in an unmarked envelope. During contractual negotiations, the label's A&R head **Monte Connor** was allegedly blindfolded and taken to a mystery location.

Connor is apparently so disturbed by the ordeal that he is unable to discuss it. Mayhem faxed him some questions instead, and received a somewhat terse reply:

"No one at Roadrunner Records are involved with Satanism, but we always support our artists' right to express themselves completely freely. Sales of 'Matando Gueros' may suffer, due to the graphic nature of its sleeve, but we will never compromise.

"The leader of Brujeria is **Juan Brujo**, who is currently roaming around the Mexican underworld. We have not had contact with the band since their mastertape arrived."

In answer to the question of what happens when you chant Brujeria three times, the letter retorted: "Why don't you try it yourself?!" ***JASON ARNOPP***

THIS WEEK'S BIRTHDAZE!

Sean Killian of Vio-lence, July 14... **Jason Bonham** and *K!* führer **Geoff Barton**, July 15... **Geezer Butler** of **Black Sabbath**, July 17... **Danny Vaughan** of **Tyketto** and **Brian May**, July 18... **Chris Cornell** of **Soundgarden**, July 19!

KOVER KWIZZ!

With Faith No More on the cover, this week's quiz has a religious bent...

1 Which legendary Metal band dubbed themselves 'Defenders Of The Faith' in 1984?

2 Who were 'Haunting The Chapel' in the same year?

3 True or false: 'Keep The Faith' is Bon Jovi's fourth album.

4 Which Metallica album includes the track 'Leper Messiah'?

5 Which star vocalist guests on the current Bad Religion album 'Recipe For Hate'?

6 Name the Bay Area Thrashers who cut the seminal 'Seven Churches' album.

7 Whose last album was dubbed 'Psalm 69: The Way To Succeed And The Way To Suck Eggs'?

8 Name Cathedral's debut album.

9 Who cut the albums 'In God We Trust' and 'To Hell With The Devil'?

10 Name the Manic Street Preachers' frontman.

Answers to this week's Kwizz: 1 Judas Priest. 2 Slayer. 3 False; it's their fifth. 4 'Master Of Puppets'. 5 Eddie Vedder of Pearl Jam. 6 Possessed. 7 Ministry. 8 'Forest Of Equilibrium'. 9 Stryper. 10 James Dean Bradfield.

PUNISHMENT . . .

. . . THAT LASTS

TREPONEM PAL

'EXCESS & OVERDRIVE'
LP/MC/CD RR9076 1/4/2

Produced by Franz Treichler

Hardcore industrial groove terrorism.

Brujeria

Brujeria

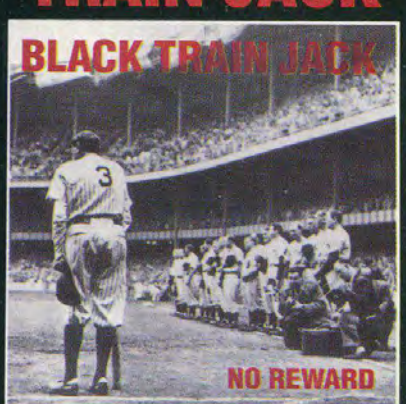
Matando Güeros

CENSORED
WARNING =
VERY EXPLICIT PHOTOS ENCLOSED!

'MATANDO GÜEROS'
LP/CD RR9061 1/2
Pure evil sickness. The work of disturbed men.

ROADRUNNER RECORDS

BLACK TRAIN JACK



'NO REWARD'
LP/CD RR9070 1/2

Pure melodic exhiliration with a steel-capped street-beat intensity.

AMERICAN CYCO!

As SUICIDAL TENDENCIES prepare to hit the UK for yet another Cyco-slammin' tour, the Big K! catches up with the LA combo in Europe, where their touring partners are arena Rock-heads like Metallica and Guns N' Roses! JASON ARNOPP attempts to slip a word in edgeways as MIKE MUIR talks himself into a frenzy!

"WHEN WE first started back in '82, everyone was talking about how great 'New Music' was, and *I* was saying it sucked!" grins Mike Muir, his eyes surprisingly visible below that ever-present bandana. "10 years later, everyone's still raving over 'New Music' bands, and I have to say I think they're even worse now than they were then!"

This man knows no fear when it comes to speaking his mind. Screw all the routine chat about why they've re-recorded their 'Suicidal Tendencies' debut very well indeed, and retitled it 'Still Cyco After All These Years'. Let's hear him rattle off some opinions...

"I'll put 'Institutionalized' or the new version of 'I Saw Your Mommy' up against *any* 'New Song'!" he boldly states. "That's not bragging – that's *sad*. Songs that are 10 years old should *not* be able to compare."

Muir talks fast, and talks a lot. The one and only time you can interrupt him to ask a question is when he takes a swig from his bottle of Evian water.

"The beauty of Suicidal is that when kids get into us, they don't go back to Bros, or Milli Vanilli. It eliminates those bands, and that's partly what we wanna do. People say it's a bad career move, but we ain't *here* to have a career.

> ***"I saw an interview where Axl said that ever since he was a little kid, he wanted to be a Rock star. And he is! Hey, more power to him... I never wanted to be a Rock star, and I'm still not one! I take more pleasure out of pissin' people off!" – MIKE MUIR***

"I THINK a band should come along in five years and blow Suicidal away, and if we end up not being a band because we re-recorded our first album, then that's great, cos I know we'll put a lot of other people out of *their* careers too!

"Maybe that's not gonna happen, but I think the point is that you have to put a fuckin' shock through the system. The Seattle thing is a joke – 14 years ago in LA there was hundreds of bands doing that kinda thing, and we called it wimpy music, y'know? Suicidal was a reaction to it then, so why should I like it now?

"You know, most of these new bands are fuckin' fools, cos they say they met at a Black Flag concert! If you were at a lot of those old Punk Rock shows, you don't brag about it! It was fuckin' scuzzy, there were no chicks there and everyone was nasty!"

IN A business where most bands are afraid to even criticise another band, in case they get the chance to tour with them, Mike Muir's cakehole is his record company's worst nightmare. He's also extremely likeable.

"We wanna create our *own* audience," he continues. "We're not afraid of not being liked. I don't *wanna* be liked by a lot of people, and if Suicidal became huge, we'd lose it!

"There's a certain element at a lot of these shows we've been doing with Guns N' Roses (their European tour 'partners' as Muir speaks) and Metallica, where I think, 'Y'know what? I *cannot* communicate with these people, I don't *like* these people, so why would I wanna do a show for them?'!

> ***"In the States we were with Megadeth, and got off the tour, because we realised we were winning over people who we would not wanna be in the same room with! It's like prostituting yourself, and it's not worth it..." – MIKE MUIR***

"In the States we were with Megadeth, and got off the tour, because we realised we were winning over people who we would not wanna be in the same room with! It's like prostituting yourself, and it's not worth it.

"The Suicidal/Infectious Grooves tour was much better, across the board. We enjoyed it, and the people there enjoyed it too. I didn't like the concept of playing in front of thousands of dudes with Megadeth, because no chicks wanted to go. The real world *isn't* like that!"

BEFORE THESE GN'R dates began, mischievous Mike Muir shaved his head, so as not to be compared to Axl Rose. How have the Suicidal squad liked the tour?

"It's great! One of the highlights is hanging around afterwards, and watching people have their imaginary Axl sightings! They run over to us, thinkin' they've seen him, and I say, 'We've done 10 shows with Guns, and if *I* ain't seen Axl... I don't think Axl's hangin' out at Taco Bell!'.

"We put a shock in a lot of people's reality. Most of them go to the shows thinking Guns N' Roses is the hardest band on the world, cos that's the hardest band they've been exposed to. They also think Axl's the craziest guy in the world, and they don't know how to deal with the turbulence when Suicidal come on!

"There are obviously people there who aren't gonna get it – we know that, and we do our best to offend and piss them off as much as possible!

"Guns N' Roses never see us play," he shrugs, swatting at flies with his bottle, "and I don't think they care. They've got a whole different sense of reality. It's not my world, but I'm sure what they do is right for *them*.

"I saw an interview where Axl said that ever since he was a little kid he wanted to be a Rock star. And he is! Hey; more power to him, just

KONTINUEZ ON PAGE 18

Pix Ross Halfin

MIKE MUIR: "We're not afraid of not being liked..."

SUICIDAL TENDENCIES

MIKE MUIR'S SHIT-LIST!

Never one to hold back, MIKE MUIR is one of Metal's most outspoken individuals. Have you ever wondered who he really hates? Read on...

Lenny Kravitz: "He came out and tried to be a little Prince, did that for a coupla years, but that didn't work, so all of a sudden he's got dreadlocks and he's a born again hippy!

"I went to school with him when he was a geek – he had to move to Beverly Hills High School eventually, cos everyone was gonna beat his ass! He was a fuckin' kook!

"The last thing this world needs is a hippy revival. Gimme a break!"

Techno Dance: "I went to a place in Madrid where they played that shit, and I was gassin' at all the motherfuckers there. Techno music's for white people who can't dance!"

Lollapalooza: "The majority of the tickets sold out before people discovered who all the bands are. Well, I'll tell you somethin' – there's no fuckin' way *I'm* payin' 60 dollars for a fuckin' bill when I don't know who's playin'! As soon as people are thinking they should be there because it's hip, that's telling you it *ain't* very hip!"

People: "People are the best and worst things about the world. The best thing for me is to be away from people, cos I don't like 'em! I don't even like myself sometimes!"

Euro Rock Journalists: "The most stupid question of the whole tour was yesterday. This guy asked how I'd describe the band if I met a girl at a disco! Like I'm gonna say, 'Hey babes, did you know I'm in this band?', and hold a magazine up?! The epitome of stupidity!"

Label-mates Pearl Jam: "'*Ahhh-ahhh, I'm still alive...*'," Muir sings. "If you're so alive, then why do you sound so fuckin' *dead*?

"It scares me when 50-year-old people are telling me that the Pearl Jam record's great. To me, it sounds like Bruce Springsteen singing Bad Company!

"When the sales were going up, I never heard anyone say, 'Fuck, have you heard this album? It's fuckin' great!'. It was all acquired sales because of airplay. It's the idiot sell – people think everyone else has got the album, so they may as well be an idiot too! I piss the label off by saying this, but what are they gonna say to me? What are Pearl Jam gonna say?! I could kick all their asses together!"

like a kid that wants to be a doctor and becomes one!

"I never wanted to be a Rock star, and I'm *still* not one! I take more pleasure out of pissin' people off than from trying to cater to them. That's an important reason why a lot of people like Suicidal – they realise that the whole thing's a big fuckin' joke! It's a joke against the *other* people, but the biggest joke is life!"

HE TAKES a sip of water, so it's time to squeeze in another question. When he's psycho-babbling between songs onstage, is he actually trying to get anything across to people?

"A lot of people say I confuse them, but confusion's great – it means you're thinking, and that's half the battle right there. It's not what's said, it's what's *heard*. It's like that Chinese Whispers game!

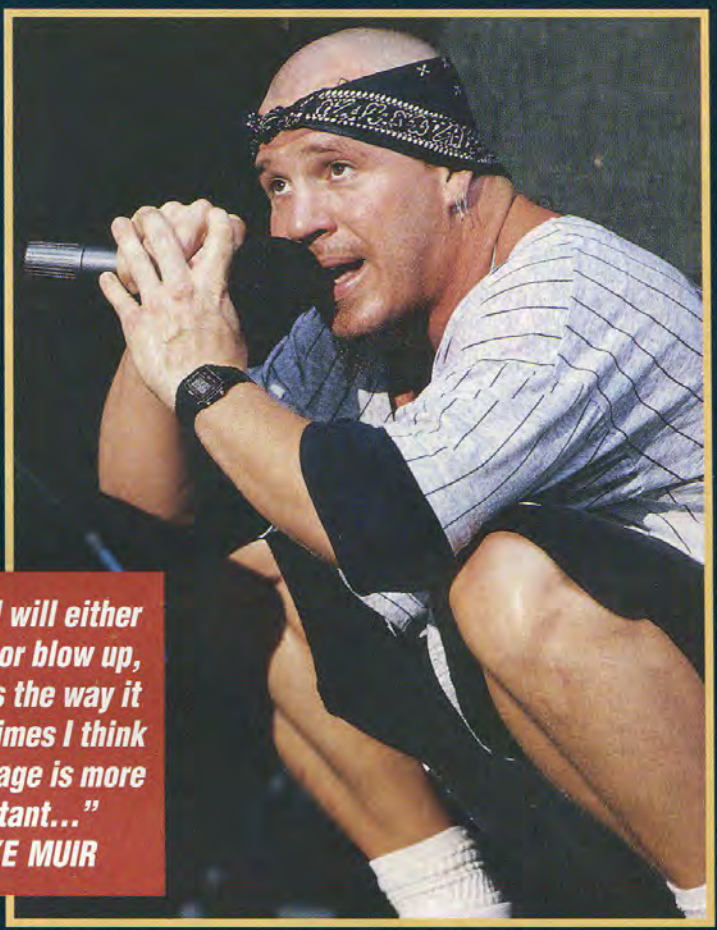
"Everything's fucking irrational!" laughs the madman, having avoided the question, and still smiling wildly. "The horse and carriage was irrational thinking, and when people went to see the Wright Brothers trying to fly for the first time, they went to laugh, not to see history being made!

"You can't worry about people not understanding you. If Einstein had worried about that, he'd never have done anything!

"Suicidal will either burn out or blow up," he chuckles, "but that's the way it is; sometimes I think the message is more important.

"So, while we're here, we'll talk shit, alienate a lot of people and burn down a lot of fuckin' bridges!

"If you kiss ass, you acquire a taste for shit!"



"Suicidal will either burn out or blow up, but that's the way it is; sometimes I think the message is more important..." – MIKE MUIR

***SUICIDAL TENDENCIES** onstage: don't worry – they get chicks at THEIR gigs!*

SALE OF THE CENTURY!

...Well, the Summer, at least, as *Kerrang!* SLASHES THE PRICES of its entire range of T-shirts to rock bottom prices. Here's your chance to get any of the gear illustrated below for just £5!!!! That's right – ONLY A FIVER for some top smart swag! What's more: buy four shirts, and we'll chuck in a *Kerrang!* baseball kap – kompletely FREE!

Please complete this order form in BLOCK CAPITALS and send it to: Kerrang! Merchandise, EMAP Metro, 52-55 Carnaby Street, London W1V 1PF. Make cheques/POs payable to 'EMAP Metro'. Write clearly in figures how many of the shirts you require in the box alongside the size of your choice. Stocks of some designs and sizes may be limited so please tell us your second choices in case your first is out of stock.

I enclose cheque for £..... (.....T-shirts). My first and second choices are:

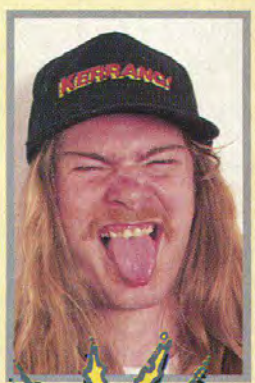
		FIRST	SECOND		FIRST	SECOND
Design 1 (Big K!)				Size L	☐	☐
Design 2 (Heavy Metal Thunder)	Size XL	☐	☐	Size L	☐	☐
Design 3 (AC/DC first issue cover)	Size XL	☐	☐	Size L	☐	☐
Design 4 (Pandora Peroxide)				Size L	☐	☐
Design 5 (Brick Outhouse)	Size XL	☐	☐	Size L	☐	☐

NAME.....

ADDRESS.....

.....

.....



FREE KAP!!!
When you spend £20 or more...

KONCERTZ

SMASHING, GREAT, SUPER!

SMASHING PUMPKINS

Raymond Revue Bar, London, Sunday, July 4

NO SUBSTITUTE for seeing The Smashing Pumpkins amped-up and apocalyptic, but tonight's homely acoustic set was... pleasant. As singer-guitarist Billy Corgan revealed later, he and the band wanted to do something different because they were fed up playing Rock music to "stupid people". And while that rendered most of us here pretty stupid, you knew what he meant.

So the Smashing Pumpkins perched on their stools in the Revue Bar, the jewel in soft-porn king Paul Raymond's crown, and metaphorically stripped themselves naked. In these intimate acoustic confrontations you find out what a band is *really* like; you need character to avoid dying up there, and character is something that the Smashing Pumpkins possess in abundance.

"This is a song from our new LP," drawled Corgan, a man with the voice of an angel the shirt of an Irish show band leader. "It's no 'Nevermind', but it's pretty good." And whaddya know? Thunderous new single 'Cherub Rock' sounds great given the stripped-down treatment. Most songs worked, a few didn't, and there was a sublime run-through Thin Lizzy's 'Dancing In The Moonlight', Corgan's impassioned vocal perfectly suited to Lynott's melancholia.

The witty between-song banter was as eagerly awaited as the next song; more so on occasion. Dry-as-dust guitarist James Iha teasingly played the first few bars of Soundgarden's 'Outshined', leading Corgan into a Pinky And Perky-style impression of Chris Cornell. The Smashing Pumpkins must be the only American band who know how to use irony and sarcasm effectively.

New song 'Spaceboy' was beautiful, although time dragged around another newie, 'Hummer'; then proceedings were enlivened considerably by a tap-dance from Iha and an Alexei Sayle-like dance from Corgan. If the band never make it at this Rock thing, they'll be able to make a living as a Vegas cabaret act. Be sure to catch the Pumpkins when they return in September, stupid or otherwise.

NEIL PERRY

KONCERT KWOTA

ELECTROCUTION

HIGH VOLTAGE

STATIC

SHORT CIRCUIT

FLAT BATTERY

SMASHING PUMPKINS (bassist D'Arcy, main pic, and Billy Corgan, inset): strange and beautiful

Pix David Willis

STONED LOVE...

CATHEDRAL, SLEEP

Camden Underworld, London
Thursday, July 1

WHERE THE hell *was* everyone? Looking around the barely half-filled venue, it still seems hard to believe that London audiences are so spoilt for choice that they can afford to sniff at a potentially stunning gig such as this one. Biohazard were playing down the road.. but, like, so what? Unless the recession is far worse than anyone previously thought, you people blew it, big-time.

Whatever, welcome to the Church of Sabbath. Sleep, a trio of crazy Californian reeferheads, are on a mission to blow minds and eardrums, and made a good go of it tonight. There's no doubting Sleep's commitment; drummer Chris Hakius smashes his kit with so much force it hurts just to watch, and after the first song he's shaking his hand in pain.

There's also no hiding from the fact that Sleep have smoked so much grass that they now live on the planet Zarquon. You *have* to be stoned to play this stuff the way Sleep do – the behemoth of a song that is 'Holy Mountain' exploded like Krakatoa and moved like a glacier. When Sleep die, 'Sweet Leaf' will play on a loop at their funeral.

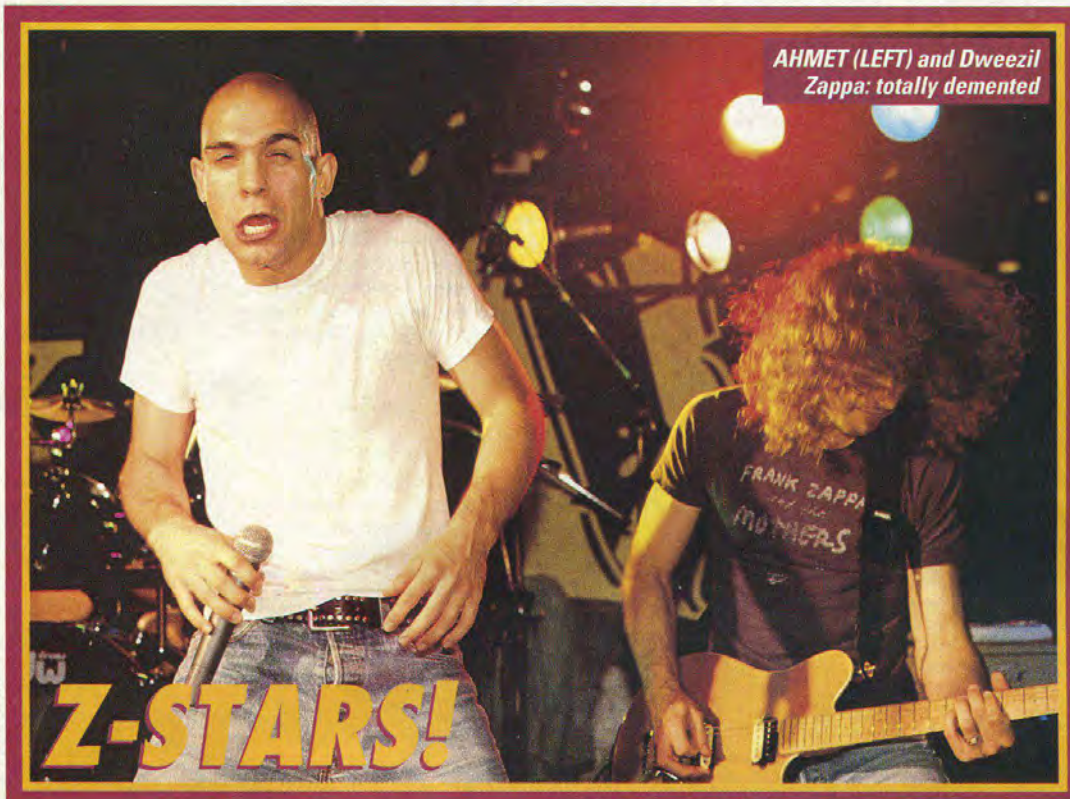
Sleep and Cathedral are the human face of all this Doom and gloom; Cathedral's musical vibes may be the deepest black, but this doesn't stop the band flashing wild grins at each other during their tight and ferociously heavy set. Lee Dorrian is a joy to watch, especially when he slides into his voodoo hippy-hippy shake as the riffs of guitarists Gaz and Adam come crashing down around him. Lee's dancing is sometimes spookily reminiscent of Axl Rose's, but there the similarity ends. Lee knows what it's like to be in a *real* band, whereas Axl Rose no longer enjoys that pleasure.

Opener 'Ride' is simply majestic, the first couple of Sabbath albums compressed into a few thrilling minutes, and the likes of 'Grim Luxuria', 'Jaded Entity' and the crushing 'Midnight Mountain' – "Our Disco number," smiles Lee – confirm that Cathedral are one of the most feral Metal acts around. All that's needed to complete the equation is for you lazy bastards to get up off your arses and go and see them.

NEIL PERRY

CATHEDRAL (LEE Dorrian): or is it... Axl Rose?!

SLEEP (AL Cisneros): living on planet Zarquon



AHMET (LEFT) and Dweezil Zappa: totally demented

Pix Dave Willis

Z-STARS!

Rock City, Nottingham
Wednesday, June 30

AHMET AND Dweezil will be judged on their surnames. When you're born into the Zappa family, you're born into the stuff of bad B-movies and weird fans who want to kill your father. Frank has insisted that his offspring travel with a bodyguard at all times. Dave's got road fever after five weeks in Europe with Z. He wants to beat somebody up.

Ahmet and Dweezil are the sum total of Z (that's 'Zee', not 'Zed'). The rest of the band are as faceless as Aerosmith without Tyler and Perry. Dweezil's something of a guitar god. His brother is supposed to be a pretty funny guy. Together, they front this quirky, frequently frustrating circus that is everything you'd expect from the Zappas.

Depending on your point of view, Frank is either a genius and a guru (Pamela Des Barres), or a drug-addled flowerpot who could have done with cutting his workload by 95 per cent (me). Zappa loyalty runs deep, and there are enough T-shirts here to unnerve Dweezil and Ahmet. Daddy's watching.

Sometimes, Z sound like a particularly ropey Metal band from the Walthamstow Royal Standard. Sometimes, they sound like Lawnmower Deth and sometimes they sound like Pearl Jam. Ahmet is as dick-fixated as any rock 'n' roll baby boomer, whilst Dweezil is about as interesting as Joe Satriani. When the guitarist takes time out to explain how he wrote a song on a fretless purple plank and how difficult this was, the Muso Beast shows his true colours. I've no idea whether 'Rubber Band' is actually any good, but it sounds horrible.

But being a Zappa means that nothing is taken seriously. Z's jaw-dropping medley of just about every Pop classic – performed in a 10-minute recital of consecutive five-second blasts – is truly demented. But there are just a few too many of these smug interludes to be effective.

It's a well-received display. If Z were to write a complete set as strong as 'Jesus Clone' and 'Did I Mention It Was Huge', then the band would not be playing purely to the Zappa aficionados of this world. Daddy's watching, and still smiling at the joke.

CHRIS WATTS

DWEEZIL ZAPPA: "Did I mention how big I am?"

SWAMPWALK, THE JOEYS

Pickwicks, Scunthorpe
Wednesday, June 30

YOU'RE NOT going to get anywhere in life by pretending to be The Ramones. But The Joeys try, succeed in their efforts, and are entertaining as a result.

They've got the titles ('Spaz Dance, 'Feedback Bitch'), they have the attitude, but beyond the pubs and clubs? Only perhaps.

Just as knuckling but more Australian are Swampwalk. Not that they're Antipodean in origin – they actually hail from Sheffield! – but comparisons they bring to mind are with the likes of Rose Tattoo, AC/DC, and The Screaming Jets, with maybe just a dash of Anti-Nowhere League for the sake of patriotism. They've taken upon themselves the tag of Hooligan Rockers, and that says it all: big chords, big drums and a fist-in-your-face of a set.

Frontman Gary Holmes certainly isn't shy. He's all over the place with a cordless mike and seems to have an obsession with making people sweat. The man has more fire and energy than a cat with a banger up its arse, but even when he's sprinting across an empty dance-floor, he doesn't come across as a would-be Rock star. Swampwalk are far too down-to-earth for that.

In the Big Picture of mega-stardom, there's not much of a place for them; but for a mid-week piss-up in Scunthorpe, tonight was as near perfect as it gets.

PAUL TRAVERS

KONCERTZ

NOFX, THE OFFSPRING, COWBOY KILLERS

Islington Powerhaus, London
Thursday, July 1

COWBOY KILLERS just will not leave the stage. The first three songs of agit-Hardcore were a laugh, and the anorak on guitar was a revelation, but Cowboy Killers don't know when to pack it in for good effect.

Eventually, the lummox vocalist dedicates a song to the skinheads, and leaps onto the floor for a final sweaty shower that could put even Virus' Henry Heston to shame.

In marked contrast, The Offspring are as cool as you want. By all accounts, they are Los Angeles' secret weapon and something of a media magnet back home.

Over here, we'd call them the Senseless Things. They're brilliant.

Anyone – yes, anyone – can dread their hair with beads. Not many can write tunes as strong as The Offspring and serve them up with such enthusiasm and urgency.

If only Bob Mould wasn't so goddamn old...

All the gathered tribes seem to agree on NOFX. They are the consummate people's band, and even at £5 a head they are more than giving value for money. They're a band of no-hopers, playing for no-hopers, and going down with a smile on their faces.

NOFX are as catchy as their 'Ribbed' album, but given a considerably cruder character here in front of the crowd of faithful foul-ups.

Behind their reliable, three-minute Hardcore grenades there are snatches of Ska and even the hint of classic Pop. For all their militant Punk cartoon, NOFX are expert Hardcore craftsmen – and they're definitely not about to throw in the towel without at least downing another beer for the road.

It's hardly a vital experience, but at least there's life in here tonight.

CHRIS WATTS

KONCERTZ

BIOHAZARD, CLUTCH

The Marquee, London
Thursday, July 1

IT'S THE last night of the tour tonight, so it's party time in a big way. Within a few songs, Clutch have a naked roadie prancing around onstage, so naturally the intensity of their music loses its edge.

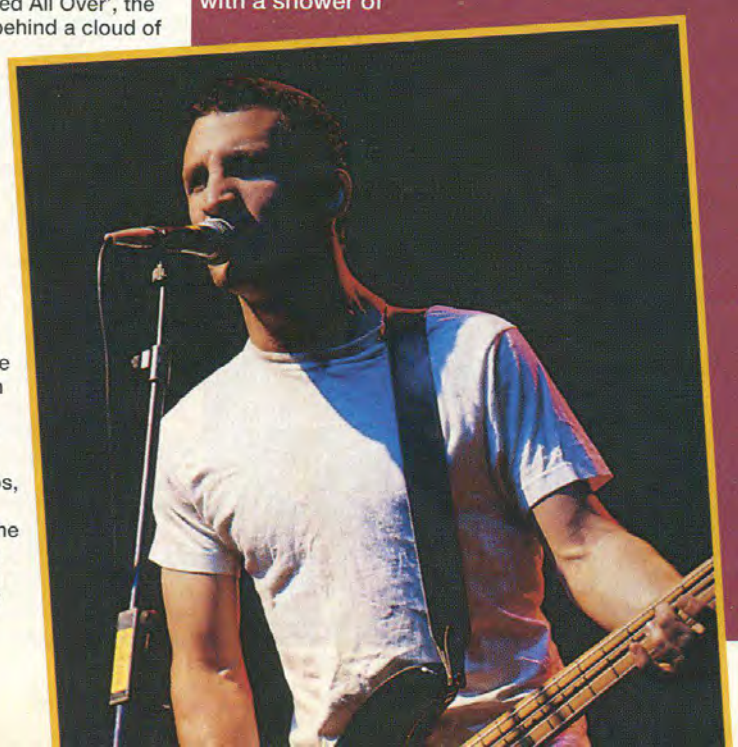
They rage, although not all the songs are entirely memorable. But it's not really that sort of evening, and eventually they drop their serious face a little.

This US four-piece start off by trying to bring about the same sort of ferocity as, say, the Rollins Band, but give up when various members of Biohazard join them to have their photos taken, and the set disintegrates into a boisterous wrestling match.

Which is what Biohazard's set is all about. 'Victory Of Death' becomes 'Chamber Spins Three', and there are bodies flying in every imaginable direction. Tonight, we get full-on, full-force Biohazard. Tattooed thugs Evan Sinfield, Billy Graziadei and Bobby Hambel are upfront punching out hard-as-nails riffs and pounding the stage almost to destruction, while (untattooed) drummer Danny Schuler hammers out the beat – which all goes to make up one of the world's finest Hardcore bands.

But as I said, it's party night, and after the customary rant against racism followed by 'Black And White And Red All Over', the band disappear behind a cloud of stage-divers. The Almighty's Ricky Warwick gets up to supply backing vocals on a better-than-the-original cover of Bad Religion's 'We're Only Gonna Die (From Our Own Arrogance)' and then dives into the fray. Hell, even an old bastard like me has to stage-dive tonight!

Organised chaos, noise, sweat... Biohazard paid The Marquee a visit it won't forget for a long time! ***MÖRAT***



SUGAR

Brixton Academy, London
Monday, July 7

WE'RE SITTING in the foyer because we're bored and it's sad. Outside in the street, there is a group of fundamentalist Gospel singers. They're more interesting to watch than Bob Mould.

Everybody should know that 'Copper Blue' is damn near perfect. It's an exhilarating record for all the right reasons. It goes way beyond Bob's reputation as a man of integrity and conscience. It's an album from the Guv'nor. But to watch Sugar repeat the tunes in a cavernous hall is a disappointingly bland experience.

It's unfortunate that Sugar are playing on a stage beneath a giant 'Pure Cult' banner – a leftover from last week. No one seems to have noticed, and Bob can't see it anyway. Instead, Sugar's disciples bow down at Mould's feet as the man slams through a set of impeccably crafted buzz-Pop that should have exploded with a shower of sparks. Instead, the Sugar experience unfolds like a brand new towel.

BOB MOULD: not as interesting as a passing fundamentalist Gospel choir!

SUGAR LUMPEN!

Bob attracts the New Metal couples. Sugar play for people who are scared of Alice In Chains and worried that Leatherface are on drugs. In fact, Leatherface absolutely piss all over Sugar. The Senseless Things piss all over Sugar and, if you want to talk Americana, Soul Asylum used to piss all over Sugar. But Bob's from Hüsker Dü, and Frankie Stubbs is from Sunderland. These days, that is a great divide.

Sugar do the acoustic songs for a while. Then Bob's back behind that patented stream of smooth distortion and cool melody, and his crowd are happy and satisfied.

Bob Mould really is Eric Clapton for students and, if not exactly vastly overrated, then at least a man with a lot to live up to. Sometimes, everything can be just too polite for comfort. ***CHRIS WATTS***

SUGAR'S DAVID Barbe (left): not sparking!

Pix Paul Harries

BAD RELIGION (Brett Gurewitz, main pic, and Greg Graffin, inset): crushing!

RELIGIOUS EXPERIENCE!

Pix Paul Harries

BAD RELIGION

WWWWW

Docks, Hamburg
Thursday, July 1

"ARE YOU guys dead yet?" a sweaty Greg Graffin politely enquires, peering good-humouredly off the stage. Considering the fact that the air itself is sweating tonight, the sight of numerous comatose bodies would come as no great shock.

Bad Religion and their intensely melodic Hardcore are hugely revered in most areas of Europe. This is their second packed night at the large Docks venue, and the success story has been much the same elsewhere on this tour. It's taken well over a decade for the LA quintet's music to become decently publicised in the UK, while places like Germany have joyously lapped it all up for years.

Sure, the odd few tunes (and the emphasis is on *tunes*, as much as it is on head-hammering) sound a touch similar to each other, but the band have recorded around 120 songs in their career, and it's a plain fact that what they do is pretty bloody marvellous. No one else marries three-chord cruising with amazing vocal harmonies quite like Bad Religion.

Greg Graffin's voice is as unique as it is superb. The sheer clarity and tone of his articulate rants remains absolutely unsurpassed in the field. And, of course, Bad Religion have continued to prosper while many of their peers fell by the wayside – an occurrence mainly due to the fact that they split up after their disastrously experimental 'Into The Unknown' album, and later reformed to record the remarkable 'Suffer' in '87. Since then, practically everything they've done has been well on course.

'American Jesus', from the fine and dandy new LP 'Recipe For Hate', and 'Generator' are the most incredible moments as a massive crowd swirls on. It's not the kind of pit that people emerge from minus limbs; if you fall down, you're immediately dragged up again. For Bad Religion, this seems rather appropriate. Even their crowd's conscientious...

Towards the end, the whole thing becomes a numbing barrage of choking heat and noise, with Graffin hurling plastic water glasses out into the crowd like grenades. But Bad Religion play until everyone's intellectually crushed.

JASON ARNOPP

KONCERTZ

ROMEO'S DAUGHTER, IN A BIG WAY

The Marquee, London
Friday, July 2

CAN IN A Big Way *really* afford to be so bland? Today's music scene, remember, calls for more exotic forms of what has gone before. All this typically dull British four-piece are attempting is what No Sweat, Walk On Fire and even Kiss Of The Gypsy have already failed at. In A Big Way are lemmings from Ramsbottom.

Rock-by-numbers plop like 'Jailhouse' and 'Come Together' didn't pass their MOT test this year. With samples bleating all over the house, this band aren't so much in a big way, they're just *in* the way.

Thankfully, my preconceptions regarding Romeo's Daughter received a stern blow to the midriff tonight. I'd expected a sloppy band with an attractive but less than expert chanteuse who would do all but paint themselves purple to get on the radio. Leigh Matty may pale in comparison with the wonderful Sandi Saraya, but as a practised frontwoman, she can't be faulted.

Romeo's Daughter are slick, well rehearsed and extremely eye-catching. Don't expect ruthless veracity – go and see Warrior Soul or the Manics instead. Romeo's Daughter owe more to 'Beverley Hills 90210' and the Tampax advert. *'I get a kick outta life'*, hoots Matty, *'and a kick outta yuh-ooo'* ('Attracted To The Animal').

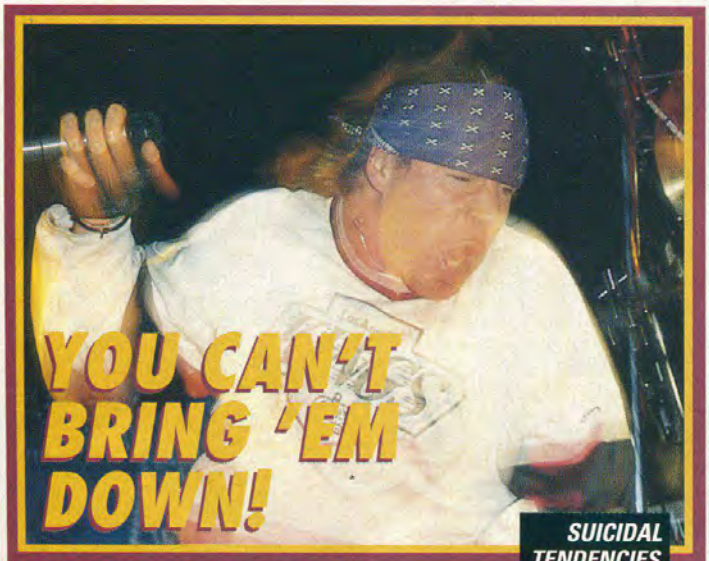
Leigh may well be the unseen lady in the Milk Tray advert. Matty's beau and bassist Merv Goldsworthy, on loan from FM, probably isn't the dark, handsome dangerman, however.

Pepsi-friendly Leigh and her cohorts are perhaps too fanciful for many to stomach. Slavery to the radio, apparent in songs as sickly as 'I Cry Myself To Sleep', is a dragon many of us would like to see them tame.

These bugbears aside, Romeo's Daughter show a delightful enthusiasm that is as obvious in their music as it is in the rapture on Matty's face.

But it might, like Jana Novotna at Wimbledon, all end in tears.

STEVE BEEBEE



YOU CAN'T BRING 'EM DOWN!

SUICIDAL TENDENCIES (Mike Muir): downright insane!

SUICIDAL TENDENCIES

Le Bikini, Toulouse
Sunday, July 4

THIS IS the smallest gig that Suicidal Tendencies have played in years. It's also the hottest, muggiest, claw-at-your-throat-in-a-vain-attempt-to-breathe gig they've ever attempted.

Set in a modestly-sized building with a bizarre, hanging balcony, and surrounded by delightful forestry, this is one nasty implosion of a show. The promoter is so delighted to have Mike Muir and the boys here that he throws food and champagne at them by the cart-load, and after their hour-and-a-half onslaught, there's a swimming pool outside for them to dive headfirst into.

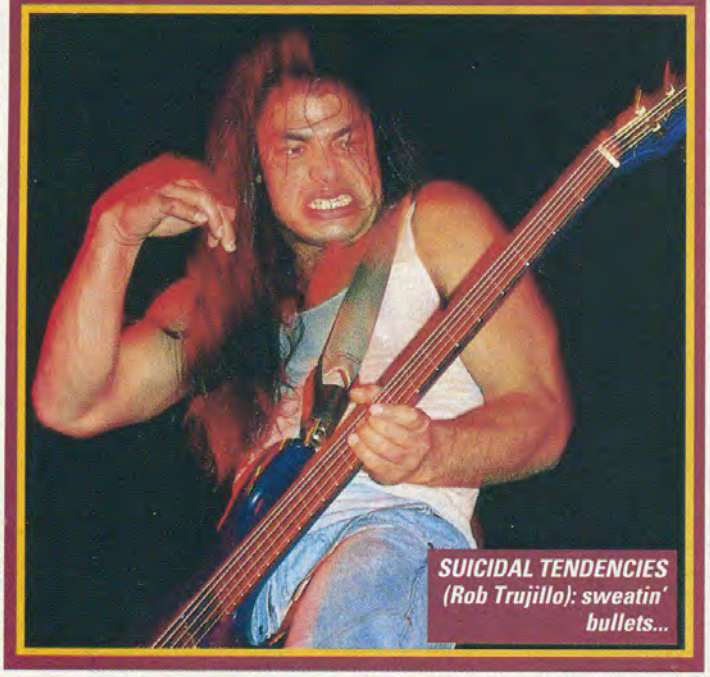
Christ knows they need it. Standing shoulder to shoulder with the rest of the audience is enough of an endurance test, so Suicidal must feel just a little apprehensive as they stomp onstage and send the fans wild with the barnstorming 'You Can't Bring Me Down'.

Then again, Mike Muir is downright insane. There he is, bounding and slipping over the stage in his own twisted fashion, rocking frantically from side to side like a prize fighter moving in for the upper-cut. The man defies belief, and once again his breathlessly demented stage raps make virtually no sense at all. Mike Muir is a great character and a great laugh, all rolled up in one blue bandana.

Unfortunately, Suicidal don't play 'Can't Stop' from 'The Art Of Rebellion', or 'Subliminal', but the crowd leap particularly high to tracks like 'I Saw Your Mommy', 'How Can I Laugh Tomorrow...', 'Trip At The Brain', 'Lovely' and the closing war-cry of misunderstood American youth, 'Institutionalized'.

Physical conditions inevitably mar the gig, but given the circumstances, Suicidal's eventual pool plunge is richly deserved.

JASON ARNOPP



SUICIDAL TENDENCIES (Rob Trujillo): sweatin' bullets...

Pix Ross Halfin

SUBSCRIBE!

For all your subscription needs, write to:

Tower Publishing Services Ltd
Tower House
Sovereign Park
Market Harborough
Leics
LE16 9EF.
Tel: **0858 468888**
-Credit Card Hotline
0858 468811
-Enquiries and Orders
Fax: 0858 432164

or contact:

Subscriptions Department
EMAP Consumer Magazines
Freepost
Leicester
LE87 4AB.

Delivery Method	Standard/ Renewal Rate
1st Class UK	£60.00
Overseas Surface	£88.00
Airmail Europe	£88.00
Airmail Zone 1	£100.00
Airmail Zone 2	£110.00
BFPO	£60.00
Eire	£88.00

KERRANG! AND ONE FM PRESENT:

LIVE, LOUD 'N' LARGER THAN LIFE!

AC/DC LIVE AT DONINGTON

THE ULTIMATE ROCK CONCERT FILM IN STEREO! BIG SCREEN LATE NIGHT SHOWINGS AT A CINEMA NEAR YOU!

PORTSMOUTH July 14
LONDON (Plaza, Lower Regent Street) July 16-30
(four shows daily)

UCI
A Paramount/UNIVERSAL COMPANY

Keep reading *Kerrang!* for further dates throughout June/July!

The first four people to turn up at their local UCI cinema with this week's copy of *Kerrang!* get in free! The following 15 people brandishing copies of *Kerrang!* get a free T-shirt each!

For further information relating to AC/DC merchandise, call the following phone number: 0800 616 871

Most screenings at 11.30pm. Check with cinema for details.

AC/DC's NEW SINGLE "BIG GUN" O[illegible]

CLASSIC BULLETBOYS exercise their bouffants (above) – but in '93 (below), have they been down Washington way?

Pic Anders Teigner/Repfoto

HAIR TODAY?

Or is it a case of 'gone tomorrow'? The Big K!'s pharaoh of follicles 'Diamante' DAVE REYNOLDS probes the question as to whether the '80s Hard Rock bands which were once the bread and butter of the American recording industry have now fallen by the wayside. The once extravagantly coiffeured BULLETBOYS address the issues at stake, and tackle the advent of Grunge and alternative forms of Metal...

SITTING ON the front porch of his home in the Hollywood Hills, BulletBoys guitarist Mick Sweda is probably just as surprised as anybody that the band still have their Warner Brothers deal in their back pockets; not only because they appear to be one of those bands who are no longer in vogue, but, more ominously, because the band's last album, 'Freakshow', was deemed a failure in sales terms – although, curiously, copies are still hard to come by in the cut-price bins...

"I can just imagine what was being said about us at executive level at the label meetings," says Mick.

"With all the cutbacks and the limited finance available these days, Warner Brothers were probably looking at the sales – which I suppose were reflecting a certain trend – and thinking it might be better for them to drop us than keep us on.

"Thankfully, we've got (producer) Ted Templeman in our corner, and I think it's a pretty safe bet to say that he probably pulled some strings and told Warner Brothers that we weren't done yet, that we had another great record in us, and that we were ready to go in and do it."

HAVE YOU any theories as to why 'Freakshow' stiffed sales-wise?

"Bad timing, if anything. I think that we had a statement to make with it. We wanted the songs to be as rough and aggressive as possible. I don't know how finicky people can be about arrangements, but there were some pretty unique things on there.

"I think the main thing was that the songs on the record didn't fit any format. Radio at the time was still all over the sugary Metal stuff, but when people began to get sick of it and the music began to evolve into what it is now, we tended to be lumped in with all that.

"We were one of the so-called 'Hair' bands. Funny – we thought we were the furthest from that, but Hard Rock just got this bad rep all of a sudden, and we were just lumped in there with the rest of 'em.

"The album came and went before all the real aggressive stuff out there came into vogue... but we haven't looked back. What's done is done, and we just went ahead and made 'Za Za'."

Having started recording the album in March last year, the record wasn't finished until October.

"We didn't necessarily go at it for that length of time. In truth, we only spent the usual two-and-a-half months that it takes us to do a record – it's just that we took plenty of breaks and Ted also had other commitments during August."

TED TEMPLEMAN, as ever, proved to be a godsend for the band.

"He's always given us such great support and was really ready to go with this one. I think he felt that he had something to prove after 'Freakshow', too.

"He wasn't fond of it. He actually thought we could've done better, and although he respected what we wanted to do, he really wasn't into what we were trying to state with the songs on the album."

Which was?

"A reaction to all the sugary stuff that was big at the time. We wanted something far more rude and aggressive, that didn't pull any punches. Ted felt that wasn't right for us and actually tried to persuade us to do a couple of cover songs he brought in, that were basically indicative of what we were going against!

"One of these songs was a really soft ballad. We looked at each other and wondered what the hell he wanted to do with us! Had we done the song we could've been huge, but at the same time we could've fallen flat on our faces and never made another record."

"It's just interesting that Grunge doesn't translate into the arenas..." – BULLETBOYS' MICK SWEDA

DID IT ever get to the point where you just felt like packing it all in, though? I remember the last time I saw the band (playing a one-off club show at CBGB's in New York), Lonnie Vencent (BB's easy-goin' bassist) looked pretty cheesed off and didn't even appear to be talking to the rest of you!

"I think he *was* pretty pissed off at the time. But it's hard enough for four guys to get along all the time in the first place, let alone when things aren't going right. At times like that, it *is* so easy to say, 'Fuck it! Who needs this?'. It's sometimes more fun to just go jam in a bar and play cover tunes.

"But when it just gets to the four of us playing in a room, away from the hassles of this business, it's so clear to us that this really *is* what we most want to do. There's still a lot of fun to be had and a great deal of good music to come."

BY MICK'S own admission, the new album may be a surprise to some BulletBoys fans, even going so far as to alienate them; for although there are plenty of throwbacks to what you expect this band to deliver, it's not all plain sailing.

KONTINUEZ OVER

DROPPING LIKE FLIES!

Once upon a tune, US Hair Rock godz BRITNY FOX were right up there with Reynolds-raves the BULLETBOYS. 'DIAMANTE' DAVE finds out just what it was like being on the receiving end of the major label Grunge purge...

THE BULLETBOYS aren't the only former *K!* cover stars who've found life tough in the fast lane since Grunge exploded all over the pretty boy face of rock 'n' roll.

Like Marq Torien and Co, Britny Fox grabbed major *K!* cover action twice but, unlike their LA counterparts, didn't live to fight another day – folding earlier this year following the commercial failure of their third album, 'Bite Down Hard' (released in 1991), and finding themselves hardly top of new label EastWest's priority list.

This is becoming an all too frequent occurrence. So, just *why* are major labels discarding bands who until recently were making them a ton of money?

"Because labels love new trends," comments former Britny guitarist Michael Kelly Smith, currently forming a new band. "Labels are just obviously interested in records that sell. Hard Rock is just a trend like everything else to them.

"Labels like to play it safe and go for what the majority are into, which at the moment is the likes of Metallica, The Black Crowes and the whole Seattle thing. They don't care whether there still is an audience for Hard Rock.

"So you get the situation you have now, where companies jump on bandwagons and sign everything and anything, regardless of whether it's any good or not."

Where, then, did it go wrong for Britny Fox?

"The band fell apart when Dean Davidson left (frontman 'Dizzy' Dean quit the band in acrimonious circumstances in 1990).

"It took us time to find a replacement (Tommy Paris), and two years to come out with a new record, by which time we'd lost momentum. I think that if Dean hadn't left the band, we'd still be out there going strong.

"It was bad timing, I guess. The BulletBoys haven't had any personnel changes, but I think they took too long to get records out – like us with our third record. People can forget you so quickly. You need to be in people's faces, cos once that momentum is lost, then it's really hard to start over again.

"You just have to look at why bands did so well in the '70s to understand that. Bands like Aerosmith and Kiss were doing at least two albums a year. They kept that momentum going and stuck with it. I guess just due to the nature of the business these days, that doesn't happen any more."

Do you think it's because labels just want to milk albums for all they're worth?

"Definitely. Once they think there's something there, they want to get as much out of it as possible. Labels see bands as disposable these days. As soon as it's apparent that a band isn't going to do as well second time around as it did the first, then you're out."

BRITNY FOX: not safe enough for the majors

Pic Joe Giron

Is that what happened between Britny and Columbia (BF's original label)?

"Yes – once it became apparent that 'Boys In Heat' wasn't gonna do as well as our debut album, they began to lose interest. Dean's departure clinched it for them. Because the videos didn't get much airplay, a lot of people didn't even know there *was* a second album, let alone a third."

It obviously hasn't discouraged you from continuing in the business.

"No, because this is what I *believe* in. Right now, record companies aren't interested in bands like Britny, Cinderella, Warrant or Trixter, but once the Grunge bubble bursts, Hard Rock *will* come back.

"Everything goes in cycles. To me, Rap and Grunge are just like Disco and Punk back in the '70s. They killed off some great Rock bands, but there were more great bands who broke through once the trends wore off. It'll happen again."

HAIR TODAY?

KILLED BY GRUNGE!

DAVE REYNOLDS sheds a tear for yet more K! cover stars who fell from post-Grunge grace!

FEMME FATALE

'When Will I Be Femme-ous?' screamed the pun-mungous cover headline of *K!* issue 223 back in January '89, to introduce Femme Fatale's Lorraine Lewis as the new pin-up queen, and her LA-based band as potential Rock superstars.

Despite a fairly respectable album on MCA, sold on innuendo-filled songs like 'Waiting For The Big One' in harness with the contents of Lorraine's bra, it all went horribly wrong after a disappointing set of UK shows and a lack of interest by the American public back home.

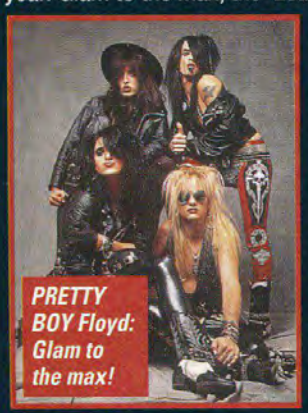
By the end of the year the band had broken up, and Ms Lewis was off becoming a hippy, writing GN'R-style acoustic material.

LORRAINE LEWIS of Femme Fatale: now a hippy!

Pic Randee St. Nicholas

PRETTY BOY FLOYD

At least Femme Fatale got over here to play some gigs, unlike the much hyped Pretty Boy Floyd, *K!* cover stars at the tail-end of the year. Glam to the max, the 'Leather Boyz With Electric Toyz' (also on MCA) were supposed to have toured the UK, opening for The Quireboys in 1990, but had to cancel when it became apparent that the record label weren't going to fund the trip.



PRETTY BOY Floyd: Glam to the max!

Before too long the band died a death, kicked off the label due to poor record sales and, although contributing the song 'Slam Dunk' to the Ellen Barkin movie 'Slam', haven't been heard of since, disappearing down the same black hole as rather more successful outfits like Black N' Blue, Autograph, Y&T, Twisted Sister and Ratt.

WHITE LION

But with the sad demise of White Lion, a result of record company indifference as much as internal problems, has come some good, with another of *K!*'s cover stars, Mike Tramp, roaring back (no pun intended) with the brilliant Freak Of Nature. The image may be a bit *too* contemporary, but musically they're the business! You don't need me to tell ya' – Hard Rock WILL prevail!

WHITE LION: sad demise

Pic Joe Giron

(Ed's note: Er, then again, Dave, mate!...

Over to you lot out there, though! Is Hard Rock set for a return this side of the year 2000, or is it just a pile of Cock Rock garbage? The Kommunikation page awaits with bated breath!)

Sweda is unrepentant.

"I think the bottom line for any artist is that he should do what he feels comfortable doing. It was a nice surprise for us that everybody liked the first album and we became the hot thing for a while.

"So we did 'Freakshow', which was a record we felt was more us, and found the reception to be really cold. So it's difficult to really gauge how people are going to react to each record.

"Even though we may well alienate people with 'Za Za', we just *have* to make the music that's inside us. This record is really true to the band. We're comfortable with it, and it shows some progression. If people expect us to sit back and recreate the first album over and over, then maybe they aren't the fans for us.

"I like to think that people will like the fact that we've taken a new step – it's taken us onto another level."

> ***"We were one of the so-called 'Hair' bands. Funny, but we thought we were the furthest from that, but Hard Rock just got this bad rep all of a sudden, and we were just lumped in there with the rest of 'em..."***
> ***– BULLETBOYS' MICK SWEDA***

WITH THE album now out, the 'Boys are obviously looking to tour. So, can they take Hard Rock back into the arenas once more?

"It depends on the economic climate and whether there are any bands out there of a prominent enough stature looking to go out as well. It'd be nice to put a good package tour together. There must be plenty of bands just itching to go out and rock with a vengeance.

"We were speaking to Kip Winger the other day, and he's in a similar situation to us. Who knows, maybe we could hook up with his band for a tour?"

The whole arena thing pretty much died in America because people could no longer afford the escalating ticket prices.

"Which, in a way is why the Grunge thing happened," responds Mick to my thoughts. "Everything went back into the clubs. Music seemed to change to fit the surroundings.

"It's just interesting that Grunge doesn't translate into the arenas..."

Not that this bothers the record labels that much, falling over themselves to pick up any old piece of rope worth marketing in the name of Grunge and enjoying strong sales before the bubble bursts. In the meantime, bands previously thought of as bread and butter to the corporate Rock executives fall by the wayside, one by one.

BUT WHAT comes around goes around (as Tuff would say). Sooner or later, the current pride of the clubs and the coffee houses will find themselves cast into the wastelands, and a new wave of Americana will rise.

Mick feels the welcome return of Arena Rock is just around the corner: "Who's to say that that's not the case?".

If the band wish to make stronger in-roads into the UK, then they'll have to return here with a better attitude than the one they possessed on their last, and so far only, visit back in '89, where the general view was that they were a tad too brash and arrogant for their own good.

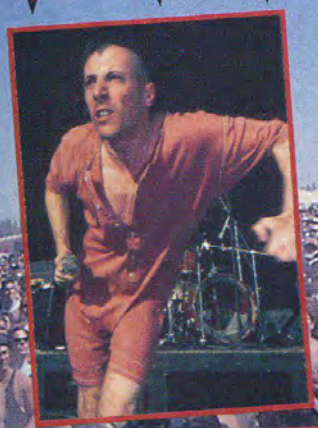
"At the time, we obviously weren't aware of it," claims the guitarist in their defence. "People seemed to enjoy the band and we had a good time. I think in some instances, it was just the strange relationship with the press.

"Marq (Torien, vocals) can sometimes can be seen as something of a brash, arrogant guy, but he means well. We all do.

"At the time, we were kinda on a high – proud of our first album and how well it had done.

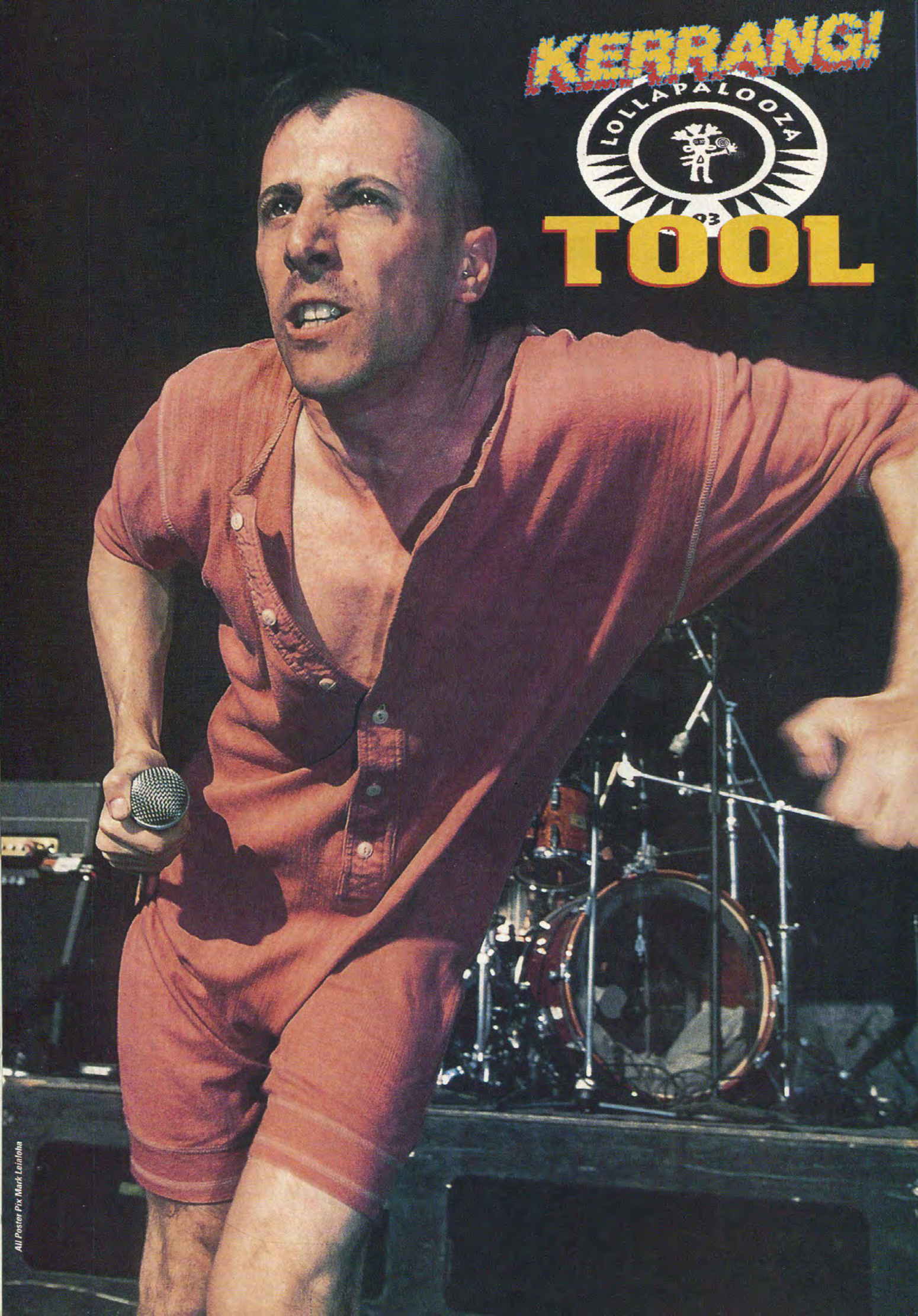
"We just wanted to have fun, get drunk and see the sights!"

ROARING!

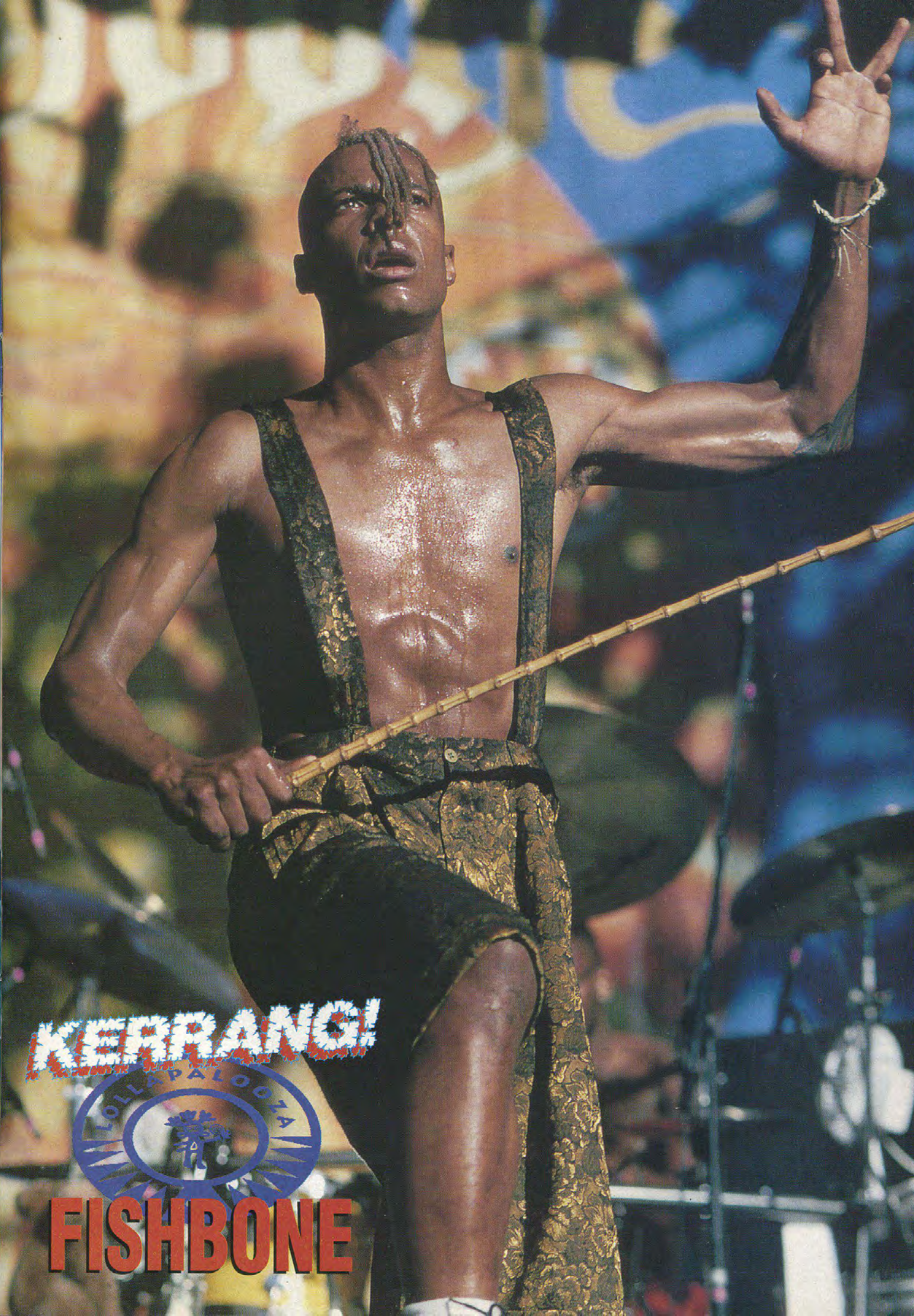


LOLLAPALOOZA 93

8 PAGES OF LACERATING 'LOOZIN' POSTER ACTION FEATURING ALICE IN CHAINS, FISHBONE, RAGE AGAINST THE MACHINE, PRIMUS AND MORE!



All Poster Pix Mark Leinloha


KERRANG!
LOLLAPALOOZA
FISHBONE

KERRANG!

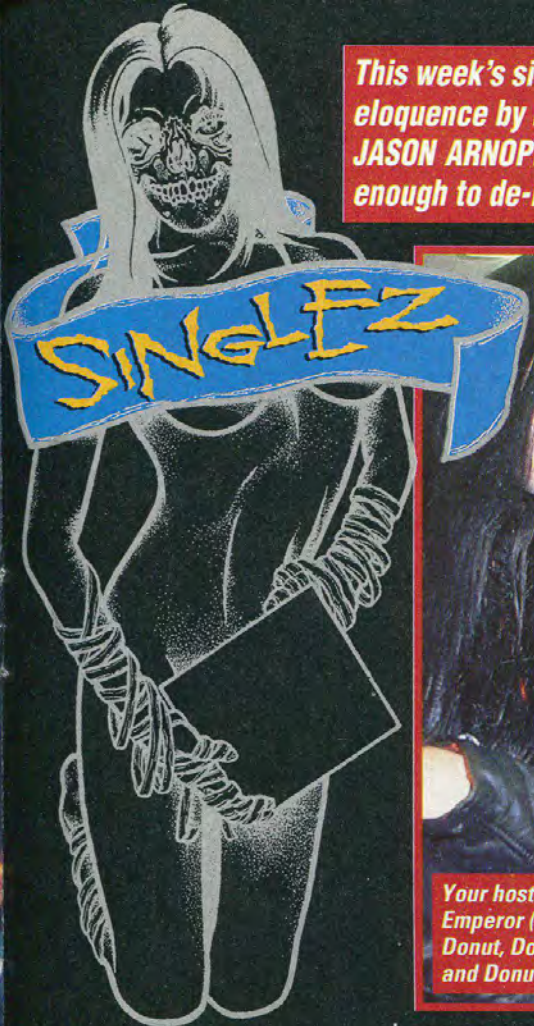
LOLLAPALOOZA 93

ALICE IN CHAINS

KERRANG!
LOLLAPALOOZA
PRIMUS

KERRANG!
LOLLAPALOOZA
'93
rage against the machine

KERRANG!
LOLLAPALOOZA
BABES IN TOYLAND



This week's singles are treated to a dose of oratory eloquence by Norwegian Satanic Terrorists EMPEROR. JASON ARNOPP struggles to stop them talking for long enough to de-i-cide on a Single Of The Week...

Your hosts this issue, Emperor (left-right): Donut, Donut, Donut and Donut!

PENTAGRAM 'Relentless' (Peaceville)

A SABBATHY blast from the past. 1985, to be precise, and the appeal has lessened somewhat since then. Satan's puppets listen on, impassive, and finally destroy the sleeve.
The Lord Of Silence: "Shit."

PEACH 'Burn' (Mad Minute)

JANGLY INDIE wank, making a dubious stab at Rock cred.
The Lord Of Silence: "Metal for children."

DOOMED 'Doomed' (Peaceville)

REASONABLE DEATH Metal, with some good riffs, but nothing to set it aside from the ravenous, rabid pack. Ihsahn rips the sleeve before the single even goes on.
Ihsahn: "Not as crap as the other stuff. But nothing special."
Mortiis: "Anyone can do that."
The Lord Of Silence declines to comment.

KEN CHAMBERS 'Take This Ride' (Mag Wheel)

INDIE-TINGED Rock, making all the usual moves. Ken's got nothing on the Senseless Things. After five seconds, the sleeve is shredded. In 10, the record's switched off.
The Lord Of Silence: "Punk shit."
Mortiis: "Sounds like a cellar band."

PULSE 'ABCDE' (Plastic Head Distribution)

CATCHY ALTERNATIVE Rock, with a neatly bouncy bass line. Emperor are clearly tempted to tap their feet, but instead they choose to turn it off and snap it in half.
Mortiis: "Repulsive."
The Lord Of Silence: "Shit."
Ihsahn: "We don't like that sort of music at all."

EXIT CONDITION 'Reverse' (Vitamin Z)

SPEEDY GARAGE sugar, running at 33rpm; passable, but with few distinguishing features. Ihsahn refuses to even touch the sleeve.
Mortiis: "You should have played it at 45."
Ihsahn: "We couldn't ever like that. This music doesn't exist to us."
The Lord remains silent.

SLANT 6 'What Kind Of Monster Are You?' (Dischord)

BOLSHY, FEMALE-GENERATED Rock, co-mixed by Dischord mainman and all-round Fugazi geezer Ian MacKaye. Shame he couldn't write the songs for them, although they do inspire The Lord to utter a full 11 words. Lord, erm, preserve us!
The Lord Of Silence: "The girls on the cover were even uglier than the music."

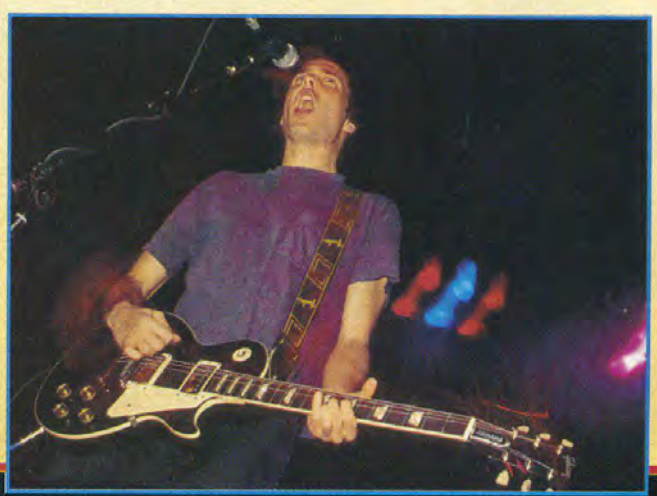
CREDIT TO THE NATION 'Call It What You Want' (One Little Indian)

BIG AT Nottingham's Rock City for one, 'Call It What You Want' is lively Brit Rap, incorporating Nirvana's 'Smells Like Teen Spirit' riff. Not quite up to Gunshot standards, however. Strangely enough, Emperor don't fucking like it.
The Lord Of Silence: "We don't listen to this. Shit."

SINGLE OF THE WEEK

QUICKSAND 'Dine Alone' (Polydor)

STRAGGLERS FROM New York's mid-'80s Hardcore scene. 'Dine Alone' recalls both Soundgarden (the music adopts a definite 'Jesus Christ Pose') and Jane's Addiction. Good, quirky stuff.
The Lord Of Silence: "Not worth a comment."
Mortiis: "You expect us to like that shit? It must be a joke."



FAITH NO More (left to right): Roddy Bottum, Bill Gould, 'Puffy' Bordin, Mike Patton, Big Jim Martin

MIDLIFE CRISIS?

FAITH NO MORE have grown up (or so it sez 'ere)! According to bassist BILL GOULD they're "children running out of talk". But are they sick 'n' tired of juvenile guitar-slingin' Metal mutha JIM MARTIN? Is he just misunderstood? Could they survive without Jim? And who cares anyway? Sugar-loafin' STEFFAN CHIRAZI gets to the point!

***"YUUUR MENSTRUAATING heart, it ain't bleeding enoof for two..."*. Almost half of the 60,000 Europeans packed into the Werchter Festival in Belgium have blasted back the chorus of 'Midlife Crisis', leaving even the normally unflappable Patton dumbstruck. He shuffles a few steps and takes in the rising screams of the crowd.**

"Hang on, hang on, I've just gotta do something so as I can tell my kids I did it..."

"I was convinced he was going to shit onstage," laughs Bill Gould afterwards. "We'd just been talking about it the night before, how no one's taken a shit on a big stage – GG Allin in the clubs, but not places like *this*!"

"I'm glad he didn't," sighs Puffy Bordin. "It wouldn't have suited the day at all; it *wouldn't* have been a nice thing to do."

In the end of it, Patton dropped his pants and took off on a gleeful bound around the Metallica 'snake-pit' (Metallica being the headliners of the festival), balls flapping in the wind, face twisted into a gleeful grin of freedom. You've gotta love it.

The 'Angel Dust' tour is winding its way to a close, and the FNM rubber-band of tension is wound to breaking point, beyond which they cannot go without entering into a shitload of trouble, grief and strife. The much-documented disagreement between band and Jim Martin continues dancing the knife's edge.

There is an obvious polarisation onstage between Patton/Gould/Bottum and Jim Martin. The tension is deliciously painful; visible from all points of the show, impossible to ignore. At one point Patton, with his back to the crowd, picks up a bottle of water and hurls it over his head in the direction of Martin. It misses by only a couple of feet.

"Up to 'Angel Dust' it's gone pretty well, but, y'know, chemistry's always changing. Musicians live together more than married couples!" – BILL GOULD

Yet, surprisingly, this tension does nothing to detract from their performance. Driven maybe by anger, perhaps by professionalism and most certainly by a superbly balanced set, Faith No More will be finishing their current stint of road-work on a high.

BILL GOULD and I sit down to a civilised cup of coffee in our Brussels hotel. As jolly as Gould is, he seems happy at the thought of getting home soon. I wondered what the psychological wear and tear had

KONTINUEZ OVER

Pix Ross Halfin

FAITH NO MORE

been like, touring the evenly successful 'Angel Dust', compared to the explosive nature of 'The Real Thing'.

"This tour's been better, because we knew what we were in for. We knew 'The Real Thing' could break right around the corner, and then in the eighth inning it did, so we were exhausted when it finally happened.

"This time, we worked at our own pace, and we saw that what we put in, we got out. We felt we had a little more control of our destiny than before, when we were just in the right place at the right time, with a new kind of music that people were more than happy to categorise instantly.

"This record saw us get over the category thing and we liked this record better than the last one, because it was more interesting for us, so it was nicer to tour. It's still been hard."

Describe the hard parts.

"It's *physically* hard; I'm four years older than I was when I did 'The Real Thing', and it's harder to wake up with neckache and backache and all that. Patton's got really bad shin-splints where he pumps himself full of aspirin before every gig, and takes anti-inflammatories for his legs.

"They say if he keeps playing he'll have to be in leg braces for six months, so fortunately we've only got another eight shows. It's physically wearing; *that's* the hard part."

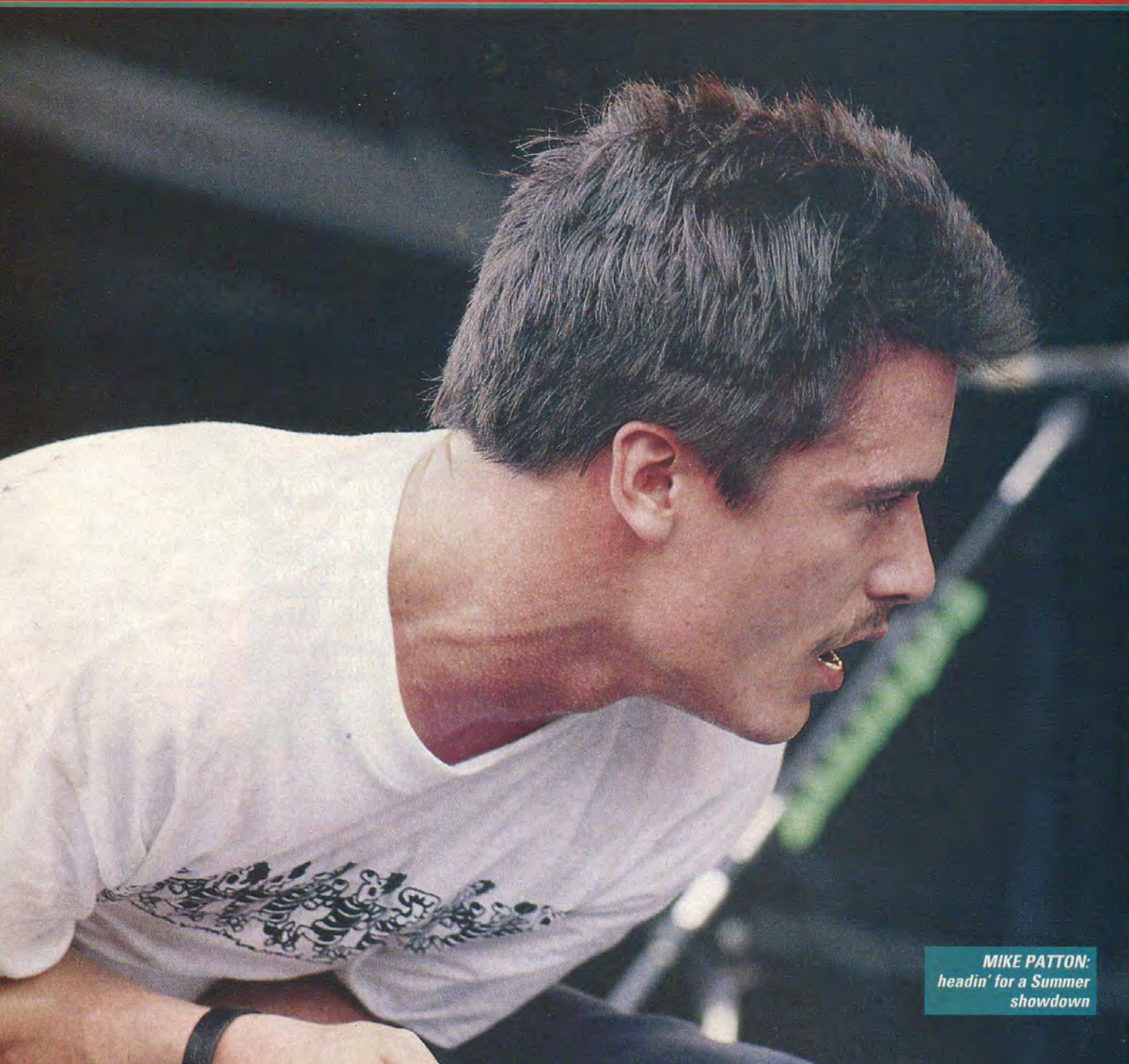
"I don't think he has any idea what we're doing; I don't think he understands our music at all..." – BILL GOULD on JIM MARTIN

GOULD EXPLAINS that enthusiasm for writing the next album is already high.

"On the last tour, we needed to take a six-month break from each other before we started writing songs, but we'll probably start writing three weeks after this tour's finished, because we're looking forward to it.

"I think we're all starting to see the same thing, which is really good. I don't know what that'll do for diversity, but we had a hell of a lot of diversity on 'Angel Dust', which is good *and* bad.

"But I think this next record is going to happen very quickly and very easily – I don't think we need that much time off.



MIKE PATTON: headin' for a Summer showdown

We're in a really good mood!"

It's been a tour during which the band have learnt to de-bunk myths and cut out the bad chatting of other situations.

"The myths are more powerful than the reality," he sighs. "We don't talk as much shit as we used to, and it's a conscious effort – we're children running out of talk. There's nothing the matter with talking shit about anybody, but you've got to be smart about it."

Is the band more confident in its ability to wildly go anywhere, musically?

"We never really had a design – it was run on a 'chaos theory', and we've taken things as they've come. We're kinda like a blind guy running through a pit of snakes and not getting bitten. We're still as vulnerable as we always have been."

You think so?

"Completely. Otherwise, where would the challenge be in what we're doing? There's absolutely *no* security at all – and if there is, maybe we're deluding ourselves. Maybe we don't *want* to see it. Most of the behaviour in this band has always been more on intuition – it's done us well, yet I really don't think we've completely understood why it has. Which is fine!"

MIKE 'PUFFY' Bordin (main pic): feelin' the shit about to hit the fan? RODDY BOTTUM (inset above): parp-tastic!

THE MARTIN/FNM situation is obviously bad, but curiously in limbo. That neither party is particularly interested in using this magazine's pages to blast one another with damning insults is one sign that perhaps the Summer could see a truce. That no one actually knows what will happen yet is a further sign. Puffy's having none of it.

"How can *you* know when *we* don't know?" he asks, accurately enough. "We're still on tour, we're still playing good shows and, as I said last time (*K!* ish 431), we'll all see what's going on when we've finished touring."

The level of communication between Gould, Patton, Bordin and Bottum is strong right now. Will you and Martin have to have some Summer discussions?

Gould: "Yes, without a doubt."

Is it fair to say that you're in a stalemate situation right now?

"Well," he continues, "you like to give people credit that they can see what's going on. You have to approach a situation like this as one individual talking to another individual, with the respect that they have enough of a brain to see if something is or isn't working.

"I would say they don't much understand the songs I've brought in, because I pretty much tell everybody what to play..." – JIM MARTIN

"As far as our history's concerned, up to 'Angel Dust' it's gone pretty well, but, y'know, chemistry's always changing. Musicians live together more than married couples!"

DO YOU think that musically, you guys and Jim are in the same place?

"I don't think he has any idea what we're doing; I don't think he understands our music at all."

Well, can people expect to read about a 'D-Day' this Summer between you lot?

"Who cares? This is something that's already like an over-ripe piece of fruit; it doesn't really matter. We've *all* got gripes with each other, no doubt about it, and after the end of this tour we'll air our individual gripes with each other.

"But in the end, who really gives a fuck? Life goes on. Sometimes writers really get upset. When we got rid of Chuck they got upset, because we were breaking up some kind of consistency that people depend upon for their everyday lives. People want consistency in things that they look at, and we feel the effects of that."

What can Bill Gould say he's learnt

KONTINUEZ OVER

FAITH NO MORE

from touring on 'Angel Dust'?

"I dunno... I think that the learning experience for me will be dealing with conflicts in a non-antagonistic manner. When we've had problems, we've attacked and fought.

"Like, with Chuck it was a shit fight, because I hated him. I'll admit it – I hate him now. But it got ugly unnecessarily; things could've been on an acceptable level. I would like to think that maybe we can learn how to deal with our problems a little more maturely, and not have so many hard feelings."

So, what you're saying is that any discussions with Jim this Summer will be gentlemanly?

"As far as I'm concerned with Jim, we've had a lot of great times with him. If Jim did leave the band, it would *never* be the same without him – it would be something else. And to all of a sudden write that off and say, 'Fuck him, blah, blah, blah', is not realistic; it couldn't ever be that simple. We just want to get something that works."

JIM MARTIN sits quietly. He's been a bit mellower these past few weeks, and some fear that Big Sick Ugly Jim may have gone off on vacation, and left 'Old' Jim Martin in charge. What the hell's going on? Tell the Big *K!* that ol' BSU's still around.

"Nothin' much is happenin'; I'm just sittin' around drinkin' beers. I have my scrambler, so I can listen in on private conversations – mostly these old bastards calling young girls. And I have my binoculars. I was watching hookers in Portugal with them right outside my window!"

Ol' Big Sick Ugly doesn't seem so excited about the playing.

"Well, it's *so* easy, the songs we're playing. I thought we could've done a better job on this record by not thinking about it and not trying so hard.

"Maybe *I* didn't try hard enough. I dunno what to attribute it to. I felt that way before it was recorded, so what could've changed about it since then?"

"As far as I'm concerned with Jim, we've had a lot of great times with him. If Jim did leave the band it would never be the same without him – it would be something else..." – BILL GOULD

Well, you could've talked about this. Then again, you're notoriously bad communicators.

"It's all the way down the line, not just this particular thing. It goes all the way down to messages being passed on, and so on."

You would acknowledge that a meeting will be necessary this Summer?

"Even after a meeting it may not get sorted out – we'll have to see; it's all a matter of opinions and beliefs, I suppose."

HYPOTHETICALLY, HOW far would you be prepared to compromise in order to keep the band stable, even if it meant personally taking blame for a lot of the stress?

"I personally wouldn't feel right saying it was such-and-such's fault. Who the fuck is *anyone* to say it's somebody else's fault?"

Bill said he feels you don't understand the music on 'Angel Dust'. Is that accurate?

"It would be if they'd had something in mind, all ready for me to play. On the other hand, I would say they don't much understand the songs *I've* brought in, because I pretty much tell everybody what to play."

Do you think about what will happen after this tour? Will change be forced?

"No, I haven't thought about it yet, because I don't really know what's going to happen. But I'm willing to see how it goes."

Thoughts on the 'Angel Dust' tour? What have you learnt?

"Glad we're almost done. It seems like it's been a long haul – not as long as last time but it seems really long. It's very different to what it was with the last record. Last record, it seemed like there were more feelings of honour somehow, through the whole thing.

"The thing that really got me down this time around, is that we seem deliberately to have tried to make it more of an at-random, playground, circus affair. It's hard to say *what* I might have learnt from it all. I'd have to think about that for a while."

WHAT ABOUT musical ideas – have you been working on stuff whilst touring?

"Oh sure, I'm always foolin' around with something, but probably very little of it is suitable for Faith No More, so I'll have to write songs suitable for Faith No More. It requires writing in a very particular way."

But it can be *your* band as much as theirs; you can vault as many ideas as they can.

"Sure, but they're *mine*!"

It just seems that you're unhappy with 'Angel Dust' material.

"Don't get me wrong, I'm happy to be doing this. I can't think of anything else I'd rather be doing – digging ditches or going to the office every day.

"But in my opinion, it's definitely time to do something new, because this last record didn't work out all that great and didn't measure up to what it could have.

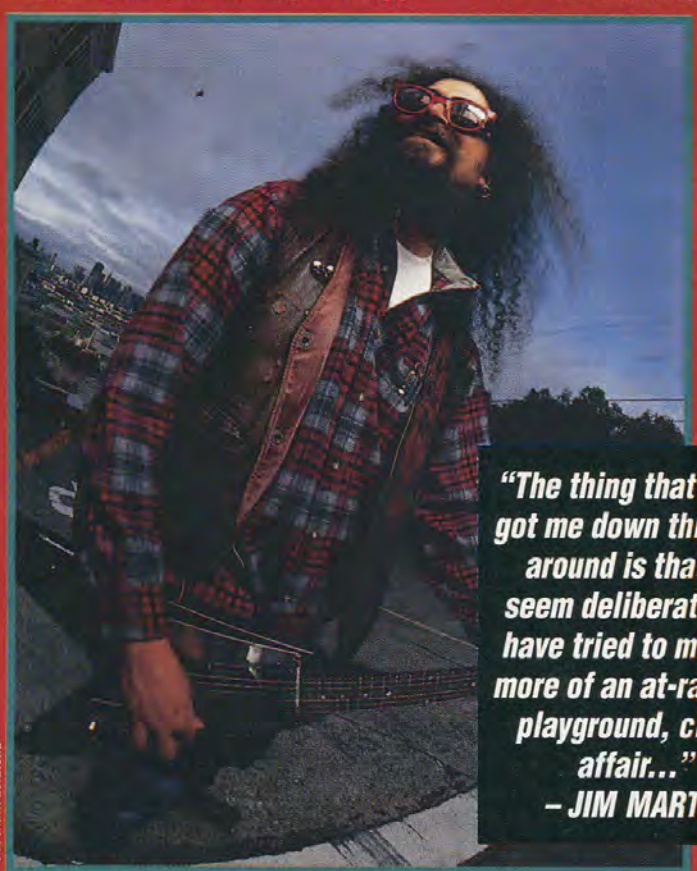
"People were so insistent on doing certain things that I sat back and said, 'Okay, do whatever the fuck you want'. I didn't want to argue about little things that aren't that much of a big deal but collectively add-up. I think everybody's feeling the same kind of shit; a certain confusion at times."

There's no big secret that Faith No More are stomping around with in their back pocket?

"If there is, I don't know about it..."

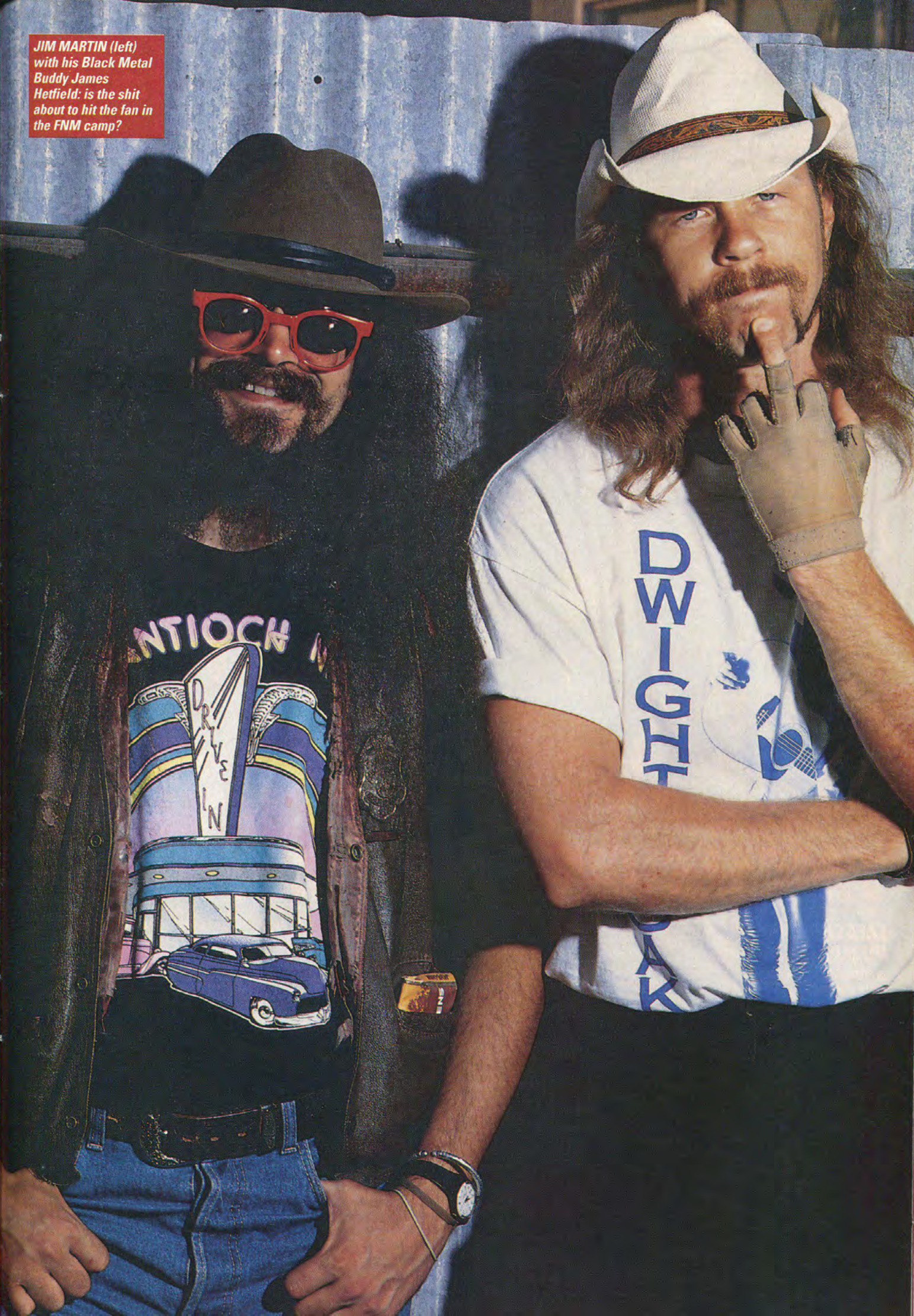
And he doesn't know about it, because it doesn't exist. WE want it to, WE want an easy answer, but that just never happens with this band.

For all the tensions and all the strain, Faith No More's furious five are simply focussing on their job of being the best live band around. They will blow the Phoenix Festival to pieces. Kill all who stand in your way to get there!



Pic Mark Leialoha

"The thing that really got me down this time around is that we seem deliberately to have tried to make it more of an at-random, playground, circus affair..." – JIM MARTIN



JIM MARTIN (left) with his Black Metal Buddy James Hetfield: is the shit about to hit the fan in the FNM camp?

REKORDZ

SMASHING PUMPKINS: 'the ultimate collision between Zeppelin and Jane's Addiction'

SMELLS LIKE DREAM SPIRIT!

SMASHING PUMPKINS

'Siamese Dream'
(HUT CDHUT11)
KKKK

PUMPKINS' MAINMAN Billy Corgan has had the time to sit and wonder. Wonder whether he was doin' the right thing. Wonder whether his friends in Pearl Jam and the Chili Peppers had burnt out for a reason. Wonder whether it was worth bottling that teen spirit and selling it as some kinda Rock-saving elixir.

His answers aren't tangible, yet you get the feeling that a number of 'em are buried here. Here, in the grooves of the Pumpkins' second album, 'Siamese Dream', somewhere in Billy's self-combing, half-whispered lyrics.

Pic Ross Halfin

Opener and recent 45 'Cherub Rock' skewers the underbelly of the sell-out sensibility currently blowing through Indie City, throwing some seriously heavy guitar all over the shop. 'Quiet' follows, anxiously wringing its hands. The weighty 'Today', 'Hummer' and 'Rocket' – the latter coming on like a '60s Quo on a bad trip! – are all equally brimming with Corgan's closet anxieties and bulldozin' geetars.

Where he sweeps into his most effective and romantic stance, though, is on the quieter moments, like the delicious sway of 'Disarm' – a cut embellished by a 'hurt me' mentality and an inspired string arrangement. 'Soma', the most complex and accomplished track of the lucky 13, is equally haunting and bittersweet.

They are the calm before the storm of 'Geek U.S.A.', where the foursome of guitar-wieldin' frontman Corgan, bass player D'Arcy, guitarist James Iha and tub-thumper Jimmy Chamberlin launch themselves into a kind of full-on Garage Metal crunch.

It's this contrast which allows the Pumpkins their unique vision and qualities. One minute they're toying with paranoid psychedelics of the Bowie-cum-Zep feel of 'Mayonaise', the next they're looking deep within on 'Spaceboy' (a cut 'bout Billy's kid brother), before pitching in with a Soundgarden-styled guitar avalanche on 'Silverfuck'.

While you can't help agreeing with Billy about the fact that this "ain't no 'Nevermind' ", there's no denying the fact that '...Dream' boasts the same kind of unwitting genre-crossing qualities that saw Cobain and crew hit pay-dirt two years ago. Kinda like the ultimate collision between Zeppelin and Jane's Addiction, the hooks are massive, the tunes are pure and the time is right. Six months from now, when the Pumpkins are wrestling with this albatross, remember that 'Siamese Dream' says more about Billy Corgan's beautifully scared vision than cash ever can. ***PHIL ALEXANDER***

K-RATINGS

KKKKK – KLASSIK!
KKKK – KILLER!
KKK – KOMPETENT!
KK – KRUSTY!
K – KRAP!

SKIN YARD
'Inside The Eye' (Cruz CRZ 027)
KKKK

RIGHT, SO Skin Yard haven't broken up. The general consensus of opinion seemed to be that, with Ben McMillan singing and strumming for the excellent Gruntruck, Jack Endino producing every album ever to come out of Se-bloody-attle and Barrett Martin skinbashing for the Screaming Trees, they wouldn't be doing much for Skin Yard. But I'm pleased that we were wrong, because, as is proved by this latest release, Skin Yard are far too good to go splitting up.

'Inside The Eye' is a splendid record. McMillan's bizarre croon is on top form, his lyrics as poignant as ever. Endino's guitar sound is crunchy and crisp, and both bass (supplied by Pat Petersen) and drums are solid without being dull.

But oddly, with the obvious exception of 'Miss You', none of the album is particularly catchy. Although it *feels* great, it simply fails to stay with you for very long; there's just a weird *déjà vu* feeling when you hear it for the fourth time. An odd and unusual combination, great tunes that don't leave a lasting imprint – maybe it just takes time.

If you liked Gruntruck when they supported Pantera, then 'Inside The Eye' is recommended. And if you like Skin Yard already, you won't be disappointed. ***MÖRAT***

PAUL RODGERS
'Muddy Water Blues' (London 828 4242)
KKKK

AS SINGER for two of the greatest British Rock bands of the '70s, Free and Bad Company, Paul Rodgers has featured on many Rock classics; 'All Right Now', 'Wishing Well', 'Fire And Water' (Free), 'Can't Get Enough', 'Feels Like Makin' Love' and 'Good Lovin' Gone Bad' (Bad Company) to name just six.

Rodgers' warm, soulful voice is as strong and distinctive today as it was two decades ago. On this, his first solo release since 1983's 'Cut Loose', Rodgers pays tribute to Blues legend Muddy Waters with a collection of Waters standards, plus a Rodgers original (the title cut) and various Blues classics.

PAUL RODGERS: Blues Rock legend

Pic William Hames/Idols

Throughout 15 tracks, Rodgers is joined by a variety of celebrated Rock guitarists. Guns N' Roses' Slash contributes to an update of 'The Hunter' – a song Rodgers performed with Free some 25 years ago. Bon Jovi's Richie Sambora rocks out on Sonny Boy Williamson's 'Good Morning Little Schoolgirl', and Brian May does his best to turn Willie Dixon's 'I'm Ready' into 'Bohemian Rhapsody'. Also featured are Neal Schon (Journey, Hardline), Gary Moore, Jeff Beck, Brian Setzer (Stray Cats) and Blues great Buddy Guy. Pink Floyd's David Gilmour outshines them all with some beautiful playing on 'Standing Around Crying'.

However, Rodgers is the guv'nor on 'Muddy Water Blues', and after the shambles that was The Law (an aborted supergroup formed with ex-Who drummer Kenney Jones), it's good to hear Paul Rodgers making fine music again. ***PAUL ELLIOTT***

BILLY IDOL
'Cyberpunk' (Chrysalis CHR6000)
K

THE BROMLEY bruiser returns! His fist is clenched, his lip is curled and his album is bollocks!

'Cyberpunk' in '93? Surely, 'Ciderdrunk' would've been more 'dog-on-a-string', more '93? The first cut, 'Wasteland', comes on with all the fury of a denture-less pensioner attempting to munch a packet of Toffos. Tinny synth drums dominate before you get a swift blast of six-string abuse which attempts to replicate ex-employee Steve Stevens, and fails miserably. 'Shock To The System' is next, with all the panache of an AOR ZZ Top.

From here on, you know that salvation is gonna be hard to come by. 'Tomorrow People' is a horrific OMD-meets-Morrison pastiche with all the forward vision of the '70s TV series of the same name. 'Neuromancer' is neo-New Age Disco nonsense, 'Heroin' a stab at more sub-Frankie dancefloor dubiosity. Somewhere among the Dance beats there's a sci-fi concept.

Sure, it's too easy to take pot shots at Billy, but when presented with this kind of piffle, the options are few and far between. Come back Sigue Sigue Sputnik, all is forgiven. Almost... ***PHIL ALEXANDER***

DEPRESSIVE AGE
'Lying In Wait' (Gun GUN 020)
KK

DEPRESSIVE AGE straddle the wall between unique and tedious. Depending on your mood, they could topple either way.

Today, they're tedious. Come to think of it, they're tedious a lot more often than unique. Singer Jan Lubitzki does his best to completely shaft the whole thing, being in possession of one of those blatantly Germanic voices.

Therefore, Depressive Age and their vaguely progressive Speed Metal will never gain success too far from Berlin. Their music has a few redeeming features, but its refusal to produce many easily palatable sounds makes 'em dull.

'Lying In Wait' itself opens up the album in style, breaking out into chugging, epic territory, but the remaining material rarely comes close. 'Eternal Twins' is recalls the heyday of string-muting Thrash – just don't read the lyrics. Lines like, *'Often I saw you caressing your cat/I devised evil plans, you did not smell a rat'* might well evoke the word 'bollocks'... ***JASON ARNOPP***

PHLEG CAMP
'Ya' Red Fair Scratch' (Cargo CAR-016)
K

I ACTUALLY misread this as Phlegm Camp – and that would be far nearer the mark. This LP is about as appealing as something you coughed up from a heavy night at a smoking competition.

Nearest comparisons are The Fall and The Melvins, though it's not as irritatingly catchy as the former (just irritating), and nowhere near as intense as the latter. Frankly, it's crap. Pick the lumps out of it yourself if you feel so inclined, but don't say you weren't warned! ***MÖRAT***

THE YOUNG GODS
'Live Sky Tour' (Play It Again Sam LC7800)
KKK

THE YOUNG Gods: ridiculously heavy

SWISS ROLL!

FOR A band that don't pack a single guitar in their armoury of sonic violence, the Swiss *avant-garde* synth merchants are a ridiculously heavy proposition. Take a spin of 'TV Sky', their last slab of studio wizardry, and you'll get my drift. This live offering is pretty much a back-up to that album – a stop-gap between studio forays, and something to plug at the Phoenix Festival.

As such, it's a good, no-frills kinda package that bubbles with all of yer God-ly faves. 'TV Sky' (the track) opens the hostilities, followed by 'Jimmy', 'Envoyé/Chanson Rouge', the searing 'L'Eau Rouge', the stompin' 'Skinflowers' and more of the same. In fact, there's little that'll disappoint yer dyed-in-the-wool Gods fan, nor is there anything that'll really set the pulse racing in the way that the threesome's slabs of studio experimentation might. The reason is simply that it doesn't overload your senses in the way the band do live, nor does it quite match some of the contrasting discipline and chaos of The Young Gods in the studio.

Indeed, the most intriguing cuts on offer are an interpretation of Kurt Weill's 'September Song' (also covered by The Doors and originally recorded by the Gods on their 'Songs By Kurt Weill' LP), and the Germanic weirdness of 'Seerauber Jenny'. Both reaffirm The Young Gods' sense of whacked-out eccentricity. Something which, despite adopting a newfound Rock-bound pose in recent times, is far more essential to their creativity than a thousand references to Morrison and his crew. Roll on the next studio wig-out! ***PHIL ALEXANDER***

IMPORTZ

Import action reviewed by DAVE REYNOLDS

SAGE 'Sage' (Pungent Herb Records CD) KK

IF ONLY the whole album went along the same lines as Sage's opening gambit, the harmony-laden 'Think About Love', then who knows where they could end up? With a chorus line that bears a remarkable resemblance to the glorious Nelson, it's a song Sage reckon is so good that they perform it twice.

It's a shame that the rest of the album just consists of fairly characterless, American Hard Rock, given a raw, live feel more because of financial constraints than any deliberate intentions. Oh, and let's hear it for singer Doug Shock, who wants to be Jon Bon Jovi so much on 'Miles From Home' it hurts.

Albums like this one were a dime a dozen five or six years ago. Who wants another?

THE GHOST POETS 'The Ghost Poets' (Razor And Tie RT 2812) KKK

THE SUPERGROUP of the Mid-West is upon us, in which cult AOR hero Jonah Koslen is reunited with his old Michael Stanley Band colleagues Michael Stanley (natch!) and Bob Pelander, vocalist Jennifer Lee (whose name rings strong bells) and guests like drummers Kevin Valentine (who played with Koslen in Breathless) and Tommy Dobeck (ex-MSB).

You either have to be a fan of Stanley and Koslen's heavy romanticism or else just in the mood for some laid-back, Sunday morning-style listening to fully appreciate this. Veering from totally slush-filled AOR like 'Everything' and 'Two Hearts' to slightly (but not much) harder-edged material such as 'Liar's Moon' and 'Broken Radio', it does at least prove that these guys (and gal) can still cut it.

Incidentally, Razor And Tie will shortly be releasing a compilation of material taken from Breathless' two albums. Let's hope it includes the awesome 'Happy Ending'!

AMONG THIEVES 'Among Thieves' (EastWest 90317 71852) KKK

THE AUSTRALIAN AOR scene is ascendant, and Among Thieves are the latest act to follow in the footsteps of Southern Sons in a bid to put Oz acts on the map.

Sadly, despite a slick production, there are few outstanding tunes, although they're not a band afraid of stealing a few ideas, whether it be from Jesus Jones ('My Heart Just Bleeds'), Bad English ('The Sun Still Shines') or INXS ('Knocking Down The Fences').

Worth investigation if there isn't anything else out in the racks that takes your fancy, but Among Thieves are just too limp in too many places for my tastes.

LOVE JUNCTION: sure to get the major labels sniffin'!

SIC VIKKI 'Kiss Me In French' (Blue Martin Records 005322) KKKK

'KISS ME In French' is one of the best albums of it's type I've heard in months. But although American through and through, Sic Vikki's LP is only out in Scandinavia and Switzerland!

Produced by former Autograph frontman Steve Plunkett, Sic Vikki are like a breath of fresh air in these stale, squalid times. And, although by no means a Glam band, they're sure to appeal to that kind of crowd.

There are several Autograph hallmarks identifiable, including a hefty keyboard-backed sound that penetrates 'Tough Enough' and 'Baby Talks Dirty'. And, although vocalist Rich Cox sings with a smoother approach his delivery of the ballad 'You Make Me Bleed' and 'Damage Is Done' brings only one man to mind – Steve Plunkett.

Sic Vikki are by no means original, but I'll be keeping an eye on their progress.

BROTHER CANE 'Brother Cane' (Virgin 87797) KKKK

ALREADY GARNERING the attention of some pretty influential US Rock magazines, Brother Cane are an honest-to-goodness, pure rock 'n' roll band who, thankfully, aren't trying to be Free, the Stones *or* Led Zeppelin.

Fluid guitar washes the mood, and the 'take no shit' attitude this quartet possesses in abundance. The songs – and there's the odd co-write from Guns N' Roses collaborator Wes Arkeen in there – are beefy toe-tappers sure to sound huge live. There's also a sensitive side to Brother Cane's writing, as the delicate 'Woman' and 'The Road' show.

Brother Cane could well be America's next big thing. But will Virgin play their part?

LOVE JUNCTION 'Stalker' (THE Records Inc 002) KKKK

ONE OF Canada's brightest young bands unleash their second cassette-only release, this time a full-blown 11-track affair that, whilst not possessing the kind of evil, nasty, diseased rock 'n' roll that their 'new' image suggests (frankly, they look like twats in all that Goth make-up), continues to ply a mixture of trashy Hard Rock. However, it's interspersed with more refined material that's often supported more with an acoustical base than an electrified buzz. At its most self-indulgent ('Say Goodbye'), it tends to ramble compared to the short, sharp shocks of the heavier tunes.

Best cuts are the psycho nymphomania of 'Badly Wanna' and the "secretly insane" vibe of 'Crazed', Pam Hammond's (gunning for the title of World's Greatest Cleavage, judging by her performance in Love Junction's vid clip for 'Why'!) strong vocals complementing Love Junction's ever more mysterious approach.

LJ will surely have more than a few major labels sniffing around their door before long.

Import albums supplied by ***JLB Mail Order*** *(tel:* ***0277-622210****).*

IMPORTZ SPOTLIGHT ON... IMPORTZ SPOTLIGHT ON... IMPORTZ SPOTLIGHT

CROWN OF THORNS

"PUT ON your seatbelt and don't sit too close to the drums!" shouts Crown Of Thorns guitarist Micki Free as the quartet look forward to the day their self-titled debut album is released by Interscope. Originally scheduled for a June 1 release in the States, the album has been mysteriously delayed, though it should be issued within the next couple of months, with a UK and European release likely.

It can't come out soon enough. With a sound like an awesome cross between Unruly Child and Kiss (whose Gene Simmons and Paul Stanley have a management interest in COT, and I'd swear the latter supplied guest backing vocals on 'Hike It Up'), Crown Of Thorns will excite anyone with a love of commercial Rock.

Fronted by ex-Plasmatics and Voodoo X man Jean Beauvoir and complemented by Free (ex-Shalamar), bassist Michael Paige and Tony Thompson (whose credits include Chic, Powerstation and The Distance) on drums, COT tapes have been floating around the AOR circuit for some months.

"Grunge happened, so we decided to wait a while," explains Micki Free as to why it's taken COT so long to get their shit together. "We didn't want to put a record out and get lost in the shuffle" – which might just explain why the record still hasn't appeared.

Having met constantly "at airports over the years", Free and Beauvoir finally decided to team up after a birding night in Paris. Jean knocked his US/German Voodoo X outfit on the head – a band that built a good following for themselves on the Continent. This should provide a solid enough springboard for Crown Of Thorns to launch themselves with a vengeance in Europe whilst America settles down from the Grunge explosion.

Just too damn good to ignore, once a release date has been set, *K!* will let it loose in Mayhem!

CROWN OF Thorns: Grunge can't bring 'em down!

HELMET
'Strap It On' (EastWest 7567922352) KK

HELMET ARE not having an easy year. Despite their reputedly massive signing fee and the promise of their major label debut 'Meantime', Helmet have basically failed to ignite the mainstream. Page Hamilton – a pitbull jazz geek with a book of tunes written in gibberish – has also failed to fire the imagination of New Metal voters. Helmet are angry, but they're not accessible.

'Strap It On' is even more scientific and derivitive than 'Meantime'. Originally, it was a blast of foul air from the garage. Now, it sounds like a mess. The fact that Helmet went on to make a better record is no reason to now applaud the mess.

It's an album that stamps its foot and hawks up gob, but ultimately sounds like a tea-time tantrum. Helmet have nothing to say, and say it badly.

The size of Helmet's major deal has aroused suspicion in the States. The recent tour with Therapy? in tow was a cruel awakening for a band who had enjoyed the honeymoon. If there are sweaty palms up in the boardroom, then someone should have actually listened to 'Strap It On' before courting Helmet's signatures. ***CHRIS WATTS***

INVOCATOR
'Weave The Apocalypse' (Black Mark BMCD 34) KKK

'WEAVE THE Apocalypse'? What next? 'Crochet Judgement Day'? 'Knit The Annihilation'?

But once past the ludicrous title, this isn't a bad album. If nothing else, it shows potential.

Invocator are trying desperately hard to be Pantera, but end up sounding closer to Prong. Maybe if they'd let their own talents flow a little more, they'd sound better.

The guitar sound is crunchy and powerful and the songs are well put together, even if the drums are a bit too Death Metal. And while there was no info with the album, the band sound European. The Anselmo impression has an accent to it, but it's difficult to place – unlike the Manson sample between 'Desert Sands' and 'Condition Critical'.

If only Invocator could develop their own style and refrain from daft titles. 'Sew The Coming Of The Four Horsemen'... Ho ho! Stop, you're giving me a stitch! ***MÖRAT***

L7: ARE they part of the great Grunge cash-in?

VARIOUS
'Greetings From Uncle Sam' (Columbia 4714120 1) KKK

THERE ARE stupid records, there are Saxon records and, right at the bottom of the pile, there are major label compilations determined to pick every flap of flesh from the corpse of Designer Grunge. 'Greetings From Uncle Sam' is a plank of an idea – safe, predictable, an irresistible addition to anybody's collection.

For those who have yet to progress from Nirvana's 'Nevermind', this will be a revelation. It's difficult to imagine anybody who hasn't yet heard L7's 'Pretend We're Dead', Soundgarden's 'Rusty Cage' or Faith No More's 'Epic'. 'Greetings From Uncle Sam' is *that* basic.

It's a compilation that favours the drive-time Grunge tunes by the likes of Soul Asylum ('Runaway Train') and Alice In Chains ('Them Bones'). If Columbia had bothered to take a wider look, they might just have discovered a more refreshing selection with more energy, wit and zest. Belly and Juliana Hatfield sound like they were added to balance Sugar's rugged 'Changes' and Buffalo Tom's sublime 'Tailights Fade', whilst slapping Faith No More onto the end seems a remarkably tedious decision. It's probably naive to imagine that the sequel might be titled 'Greetings From The British Bulldog', but this is still the cheapest shot of the year so far. ***CHRIS WATTS***

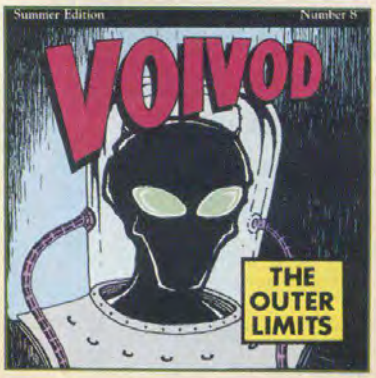
REKOMMENDED!
THE MIGHTIEST METAL FROM THE PAST MONTH!

MANIC STREET PREACHERS 'Gold Against The Soul' (Columbia) KKKK
Much more than Metal with cool lyrics... ***Paul Elliott, issue 448***

MASTERS OF REALITY 'Sunrise On The Sufferbus' (Def American) KKKK
Definitely a cerebral cleanser. Music for the relaxed, therapy for the hyper... ***Ray Zell, issue 449***

SUICIDAL TENDENCIES 'Still Cyco After All These Years' (Epic) KKKK
You won't take this off your Death Deck for months!... ***Mörat, issue 450***

VOIVOD 'The Outer Limits' (MCA) KKKK
There's more invention in its lengthy grooves than most bands manage in their entire careers... ***Phil Alexander, issue 450***



VARIOUS 'Last Action Hero...' (Columbia) KKKK
The biggest Metal soundtrack record since 'Wayne's World' – as big and hard as Arnie himself... ***Paul Elliott, issue 451***

TREPONEM PAL 'Excess And Overdrive' (Roadrunner) KKKK
A totally surprising grooviness amidst the sheer heavyweight fire-power... ***Phil Alexander, issue 451***

WATCH OUT FOR...
The much-heralded new **Steve Vai** opus, **'Sex And Religion'**, out July 26... a **'Best Of...'** collection from **Dan Reed** comin' at the beginning of August... and the newie from **Suze DeMarchi**'s **Baby Animals**, hittin' ya on August 9!

FLIPPER
'American Grafishy' (Def American 9 45120-2) KKKK

AROUND 1983 BG (that's 'Before Grunge') San Francisco's upstarts were tuning down, dropping out and destroying Punk Rock as we knew it. Their debut, 'Generic', was packed with anthems of drugs, drink and despair.

One of their biggest fans was Def Am supremo Rick Rubin: the return of the foursome in early '92 saw Rubin snap 'em up; 'American Grafishy' is the result.

While it may not be up there with '80s gems like 'Generic' or 'Gone Fishin' ', 'AG' is a mighty mess of noise. Former single 'Someday' and 'Fucked Up Once Again' are anthems for the terminally wasted. 'Flipper Twist' is a slam-pit celebration, while 'Distant Illusion' and 'Telephone' deal with Flipper's patented sense of emotional desolation.

The fact they've maintained their bite allows 'American Grafishy' to stand strong and proud. A tortured return to form by one of the greatest Punk Rock bands of all time. ***PHIL ALEXANDER***

LIFE... BUT HOW TO LIVE IT?
'Ugly' (Progress RPN 017/PRO 009) KKK

THIS EXTRAORDINARILY-titled band have improved drastically over the past few years – but that shouldn't have been difficult, as this Norwegian outfit used to be so thoroughly awful.

You can't expect miracles, and 'Ugly', like their previous releases, is pretty unlistenable, but musically, the band have come on in leaps and bounds. It's still a little disjointed, with too many jangly guitar sounds, but in places they've found the intense, soul-searching sound they're obviously aiming for.

The press release states that "Life... But How To Live It? are without a doubt Europe's finest Hardcore band of any true merit". Which, of course, is bollocks so long as Leatherface, Angelus, Extreme Noise Terror and all the hundreds of others still exist; but if nothing else, 'Ugly' proves that even once-truly dire bands can become... quite average. ***MÖRAT***

SHADOW KING!

KING DIAMOND is back warbling with his fiendish Danish cohorts MERCYFUL FATE for the first time since they split in the mid-'80s! A time-warped DON KAYE catches up with the returning Black Metallers, and gets the dirt on their new opus 'In The Shadows' – only to find far too few Satanic references littering the platter!

MERCYFUL FATE (with King Diamond, centre, and Hank Shermann, second right): reinverting those forehead crucifixes!

KING DIAMOND hangs up the phone after a lively conversation in Danish with his good friend, Lars Ulrich. Lars has just called with some suggestions for the mix on 'Return Of The Vampire', a 1982 demo cut which has been resurrected for the Mercyful Fate reunion album. The man from Metallica plays drums on the cut and worked on a new arrangement.

"Lars says 'Hello' to everyone!" laughs King. "He was in a hurry, cos they go onstage in Hawaii in an hour!"

How did King and Co manage to get Lars into the studio to record one track?

"We'd talked about it lots of times, that it would be fun to do, and 'Return Of The Vampire' was his favourite Mercyful Fate song.

"All of a sudden, he called us and said, 'Hey, I have a couple of days free, what do you say? You wanna do it?'. And we were like, 'Are you kidding?'! We booked extra days in the studio to do the song. The whole vibe was so cool; it was phenomenal!"

It's cold but clear in Dallas, but I'm wondering how I'm gonna get home to New York, which was then buried in a blizzard. Those worries are soon set aside, however, as tracks from the first Mercyful Fate album in nine years, 'In The Shadows', career forth from the studio speakers.

KING DIAMOND sits listening intently. Guitarist Hank Shermann, the other half of this combustible team that first helped make, then break, Fate in the early '80s, is slightly more relaxed. We check out 'The Bell Witch', 'Legend Of The Headless Rider' and the nine-minute epic 'The Old Oak', which fans will hear live as Fate reintroduce themselves in Europe – which they did most prominently at the Dynamo Festival, four weeks back.

It's clear from one listen that the power of early Fate has been amplified by modern production, but King's vocals – as always, you either love 'em or hate 'em – the raw fury of Hank's riffs and the myriad complexities of their Gothic Metal remain from the early days. The mixing board's muted glow illuminates a pleased King.

So, if they're happy now, why did it all fall apart in the first place?

"It all started when we did our American tour in 1984," begins King. "Hank started wearing things that didn't fit into the band's image – like white jogging suits! It really collided, and there was no unity onstage.

"We ended up having a big row about that stuff. That was the kind of thing that started it off. Just different opinions and views about a lot of things.

"Finally, when we got together to play each other the stuff we had written for the next Mercyful Fate album, Hank came up with some stuff that was Pop Funk oriented. He was always a big joker, and we thought this was another joke, but he was deadly serious."

MERCYFUL FATE rose out of the burgeoning underground Metal scene of the early '80s on the backs of several amazing demos, a killer EP and two brilliant albums – 'Melissa' and 'Don't Break The Oath'. There was also King's heavily Satanic image, which provided both shock value and fodder for cynics. Nevertheless, Fate seemed on the verge of big things when the King/Hank tension blew apart.

"I guess I just wanted another challenge in music," recalls Hank. "Plus, I just got fed up with touring and the whole circus that surrounded it. I started composing in other directions as well.

"But the image had a lot to do with it. King felt it wasn't professional of me to be wearing a jogging suit onstage.

"So, the main problems were clothing-wise, which sounds pretty silly, but also we had misunderstandings between us about the music."

"We work better together now than we have ever done in our lives. It was like we had just finished 'Don't Break The Oath' a week earlier!" – KING DIAMOND

King, of course, began his own successful solo career, while Hank recorded two albums with a Pop Metal band, unwisely named Fate, before drifting through various projects for the next few years. He eventually began a band, Zoser Mez, with Mercyful's other axeman, Michael Denner. It was the first step toward reforming Mercyful Fate.

"It was certainly a positive period of my life," says Hank of the past eight years. "It's been a good learning process which I wouldn't have been without, because now I know completely what I want to do, music-wise."

"I CALLED Hank because I heard some material that he did with Michael Denner, and it sounded like genuine Mercyful Fate," says King. "And I was like, 'Oh, man, this *cannot* be wasted'.

"So I checked up around here in Dallas, just to get the vibe, what people thought about Fate getting back together. Everyone thought it was killer!

"So I gave Hank a call, and I found out that he'd wanted to call me for four weeks before that! We all felt it was the right time."

"The timing for this project is very good... I think we will see that good, classic Heavy Rock bands are coming back..." – HANK SHERMANN

Once the project was underway and the song-writing began, the two prime composers say it was like the band never broke up.

"It was very easy for me to do the new material," says Hank. "When I met King again for the first time in a couple of years, it was like we had been seeing each other every day. We had a lot of good vibes together."

"Hank came over from Denmark just before last Christmas to arrange all the songs," says King. "And I was really... I wouldn't say nervous, but *anxious* in a way, cos you're not really sure what it's gonna be like, working with Hank again after seven years.

"It was such a big relief to find out that we work better together now than we have ever done in our lives. It was like we had just finished 'Don't Break The Oath' a week earlier!"

WITH THE exception of original drummer Kim Ruzz (now a postman!), 'In The Shadows' reunites King, Hank, Michael Denner, and bassist Timi Hansen. Morten Nielsen played drums on the album, but King Diamond band-member Snowy Shaw will pound 'em on the road. Hansen will play only at selected shows, because of family commitments back in Copenhagen. A touring bassist will pick up the slack.

Does this put the solo King Diamond work on ice? King says no. He's even got his next solo album, 'The Spider's Lullaby', written and waiting to record. But Fate is his priority right now.

"King Diamond and Mercyful Fate are not that far from each other, but there are definitely differences," sayeth the King.

"For the vocals in Mercyful Fate, you might find that I sing a bit more in my normal voice and use the falsettos less.

"I wouldn't say Mercyful Fate is a heavier band, but it's more straight guitars and it's orchestrated in a different way. It's more raw."

And, fans will be pleased to know that the infamous inverted cross is back home on King's forehead, after being replaced by more abstract make-up over the past few years. But the lyrical approach falls into a more mystical realm...

"It's 100 per cent Mercyful Fate, minus the word 'Satan'," King relates.

" 'The Old Oak', for instance refers to 'Come To The Sabbath' (from 'Don't Break The Oath'). This old tree contains tremendous power and has been used as a sacrificial place. It's dark..."

THE DARK side is what appealed to fans when Mercyful Fate first became a cult phenomenon in 1982. But can they equal and surpass the success of their first incarnation? Hank Shermann thinks so...

"The timing for this project is very good, because it's the same as when we started the first time. Then, Priest and Sabbath were struggling against Punk. The Metal scene was having a hard time – then it came right back in the early '80s.

"I think that's exactly what's going to happen again. All the Thrash stuff is on a downhill course, and I think we will see that good, classic Heavy Rock bands are coming back again, because people want to hear better material.

"Fans *will* embrace the new album. It's very similar in song-writing to the feeling of 'Don't Break The Oath', so I think they will accept it okay.

"And when we go onstage, we almost look like the same persons, of course!" Hank laughs. "And we'll play a lot of the old material – we're even using the amps we used in the '80s!"

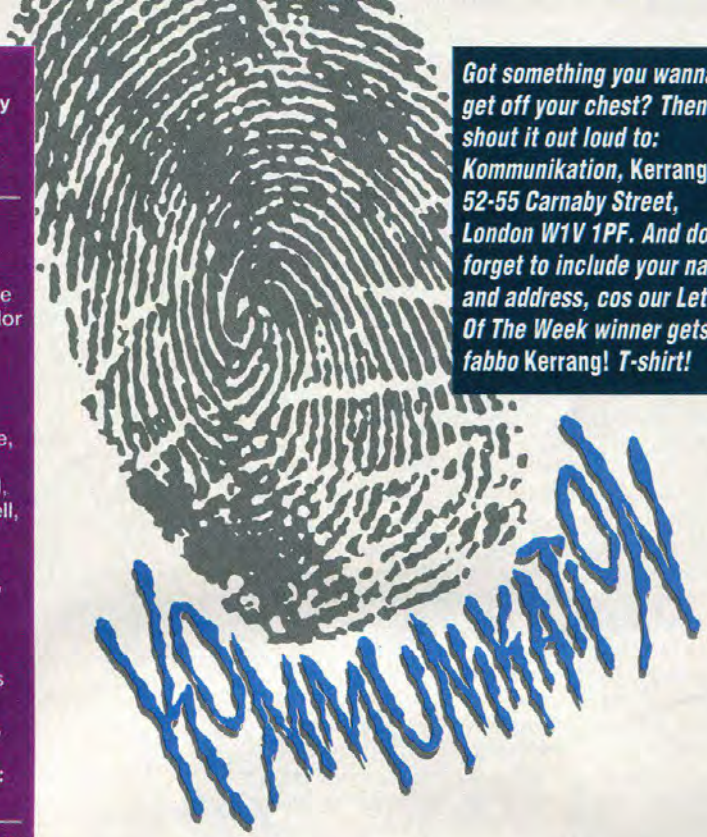
Kerrang! Editorial:
EMAP Metro, 52/55 Carnaby Street, London W1V 1PF
Telephone: 071-437 8050
Fax: 071-734 2287

Editor Designate: Phil Alexander
News Editor: Paul Elliott
Reviews Editor: Clare Dowse
Art Editor: Jason 'Rebel' Taylor
Sub-Editor: Jon Moore
Secretary: Skarlet
Logos: Pushead
Contributors (UK): Jason Arnopp, Steve Beebee, Kevin Flannery, Mörat, Neil Perry, Jasmine Radford, Dave Reynolds, Xavier Russell, Chris Watts, Ray Zell
Contributors (US): Steffan Chirazi, Mike Gitter, Don Kaye
Photographers (UK): Paul Harries, Ray Palmer, Steve Schofield, Dave Willis
Photographers (US): Kristin Callahan, Joe Giron, Mark Leialoha
Photographer (Worldwide): Ross Halfin

Advertising: EMAP Metro, Fifth Floor, Mappin House, 4 Winsley Street, London W1N 7AR
Telephone: 071-436 1515
Fax: 071-323 0276
Advertisement Manager: Cara Mulford
Advertisement Representative: Duncan Grant
Klassified Ad Representative: Andre Costa
Ad Production: Mary McGovern
General Manager: Dave Henderson
Managing Editor: Geoff Barton
Special Projects Editor: Neil Jeffries
Managing Director: Tom Moloney

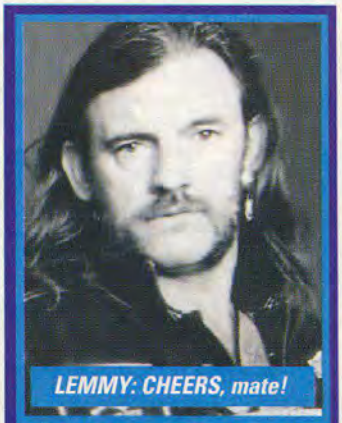
Subscription Details: £60 per year (UK & N Ireland), £88 (Europe) and £110 (USA & rest of world). Send cheques/money orders payable to 'EMAP Metro' to *Kerrang!* Subs, Tower Publishing Services Ltd, Tower House, Sovereign Park, Market Harborough, Leics, LE16 9EF.

Distribution: BBC Frontline, Park House, 117 Park Road, Peterborough PE1 2TR.
Telephone (0733) 555161
Repro: Colour Systems, London N1
Printers: BPCC Business Magazines (Pulman) Ltd, Milton Keynes
Kerrang! is registered at the post office as a newspaper
© EMAP Metro 1993



KOMMUNIKATION

Got something you wanna get off your chest? Then shout it out loud to: Kommunikation, Kerrang!, 52-55 Carnaby Street, London W1V 1PF. And don't forget to include your name and address, cos our Letter Of The Week winner gets a fabbo Kerrang! T-shirt!



LEMMY: CHEERS, mate!

'HEAD 'EM OFF

I'D LIKE to thank Motörhead for cancelling their Leeds gig (yes, you read it right). If they hadn't done this, I wouldn't have known that the legendary Jack Bruce was playing the Irish Centre the same night!

Thanks, Lemmy. **Andie J Nelson, Leeds.**

GREEN JELLY ARE GO!

I'M WRITING to confirm any rumours that might be circulating about Green Jelly having played a fucking excellent gig on June 24 in London. I went with three friends, and we all agreed that it was the best gig we'd ever been to (and I'm talkin' Metallica at Milton Keynes and Donington '92 here)!

They played an excellent combination of their songs (for which they dressed up in brilliant costumes) and a couple of bits of old Slack Babbath songs ('Paranoid' and 'War Pigs'). People were diving manically, but no one was hurt, (the singer even stage-dived) and the security guys had a great attitude.

By the end of the show the whole stage was awash with people, showing that everyone had clearly enjoyed themselves. Thanks, guys, for a thoroughly great show that night. **The Shit, Suffolk.**

WANNA FEEL MY MELON?

I JUST had to write to thank Blind Melon for their show at The Marquee on June 21. They didn't make a big impression at Milton Keynes (even though they were brilliant), but in a small club they're in a class of their own. This gig was by far the best gig I've ever seen.

This is one band who respect their fans and don't try to rip them off: for just six quid there were three bands, and the Melons played all 13 songs off their amazing debut album, and were onstage for more than 80 minutes.

This is one gig I will never forget. Come back soon! **Clive, Esher.**

THE KIDS ARE UNITED!

IN RESPONSE to the letter from Jez 'Wherever I May Roam' Shaw (ish 449): so what if kids are at concerts? At least it shows that we (or some of us) appreciate decent music!

I don't like Take Krap or Krud 17. I was born in 1980, and because both my parents like Heavy Metal, I was brought up on it. Just cos some kids hate all the pushing, everyone thinks that we ALL hate pushing!

If you don't like kids at the front, stay at the back! **Lauren, St Albans.**

EAT THE RICH

I FELT I had to write regarding Ian from Doncaster's letter (ish 450). He seems to think that your measure of how much a Rock fan you are depends on how many records you own. Doesn't that man realise that records cost money, and that some people don't have any?

I too like the Screaming Trees, but if I went out and bought the new album, I wouldn't go searching for the back catalogue, because I wouldn't have the cash. This, however, would NOT make me less of a fan than Ian. Being a fan of a group means that you feel for their music; this means more than how many of their records you have.

So many things are a privilege

LETTER OF THE WEEK

NOT VERY JOVI-AL

WE'VE JUST heard the line-up for the Bon Jovi Milton Keynes gigs. So, what the hell happened to Poison and Vince Neil; surely they'd attract more fans than the Manic Street Preachers? And okay, so we should support British Rock bands first, but are Little Angels even a Rock band these days? They're so busy churning the same stuff so that little girls will get them into the Top 20 and on 'Top Of The Pops' that they don't kick ass any more.

I thought Bon Jovi was going to make up for there being no Donington, but now 'Last Action Hero' has more chance of doing that. **Oxford Posse.**

Hope your Letter Of The Week T-shirt might make up for it! – Ed.

BON JOVI: but where's Vinnie?!

of the rich – let's make sure Rock isn't turned into one of them! **Tracy, Nuneaton.**

A FAREWELL TO OZZY

WHAT THE fuck are Ozzy and Sabbath playing at, only doing two gigs at the NEC?

Doesn't he know that some of his fans can't get to Birmingham? Why doesn't he play Wembley Arena, so that people in the South-East of this country can see him and say farewell to him?

And another thing: let's get rid of these silly little Grunge bands, like those pissing little upstarts Nirvana, so that the proper music can be played.

And if this letter is not printed, I promise you I'll send my two-year-old boy up to sort you lot out, because he likes to stomp to AC/DC and Jimi Hendrix... **Mad Headbanger And Family, Ashford.**

CLOCKIN' DOKKEN

ISSUE 450 has to be an epoch-making edition, due to the fact that it contained momentous news of great magnitude.

No, not the twaddle concerning those young men from Birmingham, or even the really 'important' news about Havohej. I'm talkin' about the reformation of one of the best and most influential Hard Rock/Metal bands ever... (deep breath) DOKKEN!

Thanking you in advance for the three page in-depth Steve Beebee interview, that's surely imminent. **An Optimist, Cheshire.**

RUSSELL UP MORE SEX IN KERRANG!

XAVIER RUSSELL, well done! I can't have been the only one to notice your name in the credits of BBC One's porno prog, 'Lady Chatterley'.

Supervising Editor on the show, eh, you little perv! Now let's have more sex in the mag please! **Don, Scotland.**

BEYOND WORDS

READING JASON Arnopp's review of The Beyond's new album, one question springs to mind: is he deaf?

First, he claims that the drum sound is the same as on the first album, which makes as much sense as saying that 'Metallica' sounds like 'Kill 'Em All': anyone with ears knows that is bullshit.

As for saying 'this is not a singles album', just because it's not full of verse/chorus/verse clichés doesn't mean it's not still one of the best albums so far this year! **Rob, Hull.**

BRIAN AIN'T BORING!

AFTER READING the review of The Brian May Band at the Hammersmith Apollo (ish 450), I have come to the conclusion that Xavier Russell is a sad git who needs a good slapping.

To begin with, he said he got the short straw and "had to go and see him". A lot of people I know would have killed to go and see Brian May at the Hammersmith Apollo. Then he goes on to comment on the ages of the band members. Does this really matter? It doesn't seem to bother Brian May. As for the music being 'dinosaur Rokk' and 'Brian's naff vocals', this is complete crap!

I went to see him at Glasgow Barrowlands; the music was great and Brian's vocals were superb. If Xavier didn't want to go and see Brian May, he should have given his pass to someone who appreciated Brian. **Anthony, Glasgow.**

RICHEY, DON'T PREACH!

IN SINGLEZ ish 450, Richey James demonstrated that his knowledge of music is almost as good as his guitar playing. He obviously thinks that CNN are contrived, considering "who they used to be".

It might interest him to know that only the guitar player was in All About Eve – who did not sing about goblins, either – and he had always wanted to move in a heavier direction. That's why he hasn't been with All About Eve for two years. Die quietly in your sleep, Richey.

As I'm in a bad mood anyway, a big 'fuck off' to Pantera, Aerosmith, Mind Funk, Alice In Chains and a horde of other bands who know that Newcastle and the North East exists, and yet decided not to play here as part of their tours. **John Moore, Sunderland.**

GUN 'EM DOWN

TO THE guy from Short 'N' Curlies (ish 449): I totally agree with you – Guns N' Roses are the fucking best! Whoever wants to slate them can get in the ring with me, BECAUSE GN'R RULE, okay?! **Kate The Heavy Metal Freak From Yorkshire.**

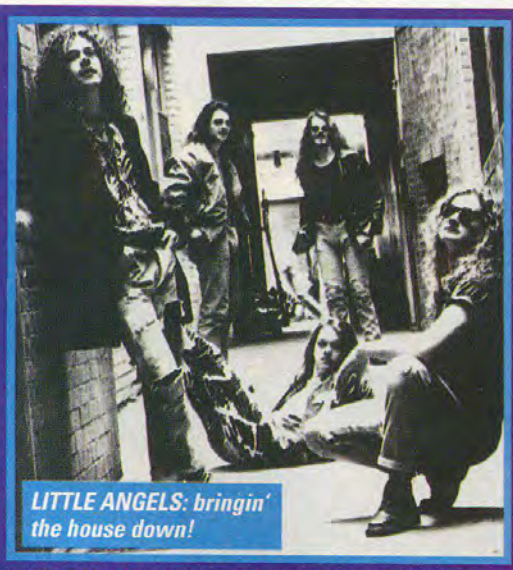
GLUM GLAMMIE

I'VE JUST read the interview with the Dogs D'Amour (ish 450): all the stuff about the early '80s Glam era, and especially the part about the punters being stars too, made me so very nostalgic – cos things just ain't so any more!

No one dresses up these days. The stars of the last decade sold out to become either Thrashers or Grungers, leaving absolutely no individuality. So when the remaining few of us left do get dolled up, we're treated as a major disgrace to all. At least WE didn't sell out.

So we're left to glitter alone. We're the last surviving stars of the past decade, and long may we live... **The Glam Starlet, Portsmouth.**

ANGELS DEVILISHLY GOOD



LITTLE ANGELS: bringin' the house down!

I REALLY must congratulate Dave Reynolds for his review of the Little Angels at the Leeds Town And Country Club (ish 450). And I really must congratulate the Little Angels for their gig!

I was getting sick to the back teeth of picking up *Kerrang!* and reading about the LAs being slagged off for being crap. At last, someone at your otherwise excellent magazine has realised how good they really are. Thank you!

Everyone I spoke to after the gig said how brilliantly they played, and what a brilliant place the T&C was to hold the gig.

Well done, lads, and let's not have 'Long time no Leeds' again, shall we Toby? Keep it up, and see you at Milton Keynes! **Julie, Leeds.**

WHILE WAITING for Little Angels to appear at Newport Centre, Wild, the local supporting band, blew me away! It was brilliant to come across such talent. And judging by the reaction, the rest of the crowd felt the same. I can't believe these boys haven't got a record deal, and I look forward to seeing them playing more big venues. **Toby's Jugs, Newport.**

WHAT CAN I say – except that Little Angels at Newport Centre on Saturday, June 26 were awesome! We're talking serious heat exhaustion on my part!

All the faves were there – and more! For two hours of perfection they played, and what a masterstroke having unsigned bands supporting them on the tour. If tonight's band (Wild) were anything to go by, Britain certainly has no shortage of new talent, and they proved more than capable in front of an unusually packed house.

So here's to British Rock at its best! Keep it up, and see you at Milton Keynes, Little Angels! **Damian Chidgey, Newport.**

GAGGIN' FOR A SHAGGIN'!

PLEASE PRINT a picture of Sven Gali. Not only are they exceptionally talented musicians and the five horniest Canadians alive, but they were also great company at the Island, Ilford in June. **Lisa Gerson and Em Wanless.**

These Canucks have made a big splash with our female readers, so here they are again, all warm and sweaty for ya! – Ed.

SVEN GALI: unparalled sexiness!

SHORT 'N' CURLIES!

BLIND MELON, Monday, June 21, London Marquee. Thanks for a great night – it was totally mind-blowing. **Shannon Hoon's Feet.**

FUCK PHOENIX, is all I can say! Most of us don't have £50 to see Faith No More. **Chuck Mosely, Eerie, Indiana.**

BIOHAZARD – PURE fucking chaos! **Evan's Woolly Hat Collection, Stourbridge.**

SUICIDAL TENDENCIES

A FULL RE-RECORDING OF THE CLASSIC DEBUT ALBUM.

Including

INSTITUTIONALIZED and **I SAW YOUR MOMMY**

Also includes

3 BRAND NEW SONGS

STILL CYCO

Available on LP • CD • MC

AFTER ALL THESE YEARS

SUICIDAL TENDENCIES - LIVE IN THE U.K.

JULY: 13 NOTTINGHAM - Rock City . 14 MANCHESTER - Academy . 15 GLASGOW - Barrowlands
17 BRIXTON - Academy .18 NEWPORT - Centre . 19 WOLVERHAMPTON - Civic Hall.

epic

RIVERMAN PRESENT

BLONDE & BLUE

FEATURING

ALISON GORDY
MICHAEL MONROE
SAMI YAFFA

(AND FRIENDS OF JOHNNY THUNDERS)

PLUS

LOVECRAFT

UNDERWORLD
174 CAMDEN HIGH ST. NW1
OPPOSITE CAMDEN TUBE

FRI 30TH JULY
SAT 31ST JULY

DRS 8PM
£7.50 ADV

BOX OFFICE
071 482 1932
STARGREEN
071 734 8932
VINYL EXPERIENCE
(CAMDEN)

TICKETS AVAILABLE. . .

SUICIDAL TENDENCIES
18TH JULY

BAD RELIGION
19TH JULY

LOVE HATE
24TH JULY

DAN REED NETWORK
2ND AUGUST

U2 ZOO TV TOUR
11TH/12TH AUGUST

IAN HUNTER
13TH AUGUST

HAWKWIND
14TH AUGUST

BON JOVI
19TH SEPTEMBER

SMASHING PUMPKINS
25TH SEPTEMBER

PAUL ROGERS
12TH OCTOBER

DEEP PURPLE
7TH + 8TH NOVEMBER

AEROSMITH
7TH + 8TH DECEMBER

DIO
12TH DECEMBER

STATUS QUO
18TH + 19TH DECEMBER

TICKETS AVAILABLE
FOR ALL LONDON SHOWS

STARGREEN
20/21A ARGYLL ST.,
OXFORD CIRCUS, LONDON W1.
CREDIT CARD HOTLINE:
071-734 8932

THE ROYAL *Standard*
1 Blackhorse Lane, Walthamstow, E17
Venue: 081 527 1966
Bookings: 081 503 0700

Friday 16th July + Rock Disco
WATERBRATZ
+ DEAD MEGS + CAST OF NASTIES Adm. £3.50

Saturday 17th July
MAN
+ THE SOFT CONSTRUCTION Adm. £4.50

Sunday 18th July
MOTHER MARY
+ WASTELAND Adm. £2.50

Monday 19th July (New Band Nite)
THE TELLING
+ SKIT SKAT WAH Adm. £2.50

Tuesday 20th July
NECROSCOPE
BASKETRIBE + KING LEISURE Adm. £2.50

Wednesday 21st July
KRYSTS
+ SUPPORT Adm. £2.50

Thursday 22nd July
STINGING NETTLES
+ SLOWBOAT TO BARNET Adm. £2.50

LIVE BANDS 7 NIGHTS PER WEEK - Open 8 till 12pm. (10.30 Sunday). No admission after 11pm (10.30pm Sunday). Buses: 123, 158, 230. Tube: OPP. BLACKHORSE RD. VICTORIA LINE + B.R. All enquiries to Cliff on 081 503 0700.

Phil McIntyre presents

LOVE/HATE

Plus special guests

mind bomb

ASTORIA THEATRE Saturday 24th July
tickets £8 from box office tel: 071 434 0403

TO ADVERTISE IN THE GIG GUIDE CALL 071-426 1515

ITB AND MCP PRESENTS

PLUS SPECIAL GUESTS

WEMBLEY ARENA

Tuesday 7th & Wednesday 8th December

Tickets: £17.50 & £15.00

Available from Wembley B/O Tel: 081 900 1234 (no booking fee for personal application). Credit Cards accepted (subject to £2.50 per ticket booking fee). Personal applications to Virgin Megastore Oxford Street (subject to £2.50 per ticket booking fee), Ticketmaster, Premier, Stargreen & Albemarle (subject to a higher booking fee). Postal applications to: Mac Promotions, Dept. Aerosmith, PO Box 501, Harrow HA2 9DQ. Cheques/Postal Orders made payable to Mac Promotions including £1.75 per ticket administration fee.

PHIL McINTYRE PRESENTS

BAD RELIGION

DIE CHEERLEADER
AS SPECIAL GUESTS

LONDON - THE FORUM
Monday 19th July - 7.30pm
Tickets £8.00 available from Box Office
tel: 071 284 2200 and usual agents

BRADFORD QUEENS HALL
Wednesday 21st July - 7.30pm
Tickets £8.00 available from Box Office
tel: 0274 392712 and usual agents

MANCHESTER UNIVERSITY
Tuesday 20th July - 7.30pm
Tickets £8.00 available from Box Office
tel: 061 275 2930 and usual agents

NEWCASTLE RIVERSIDE
Thursday 22nd July - 7.30pm
Tickets £8.00 available from Box Office
tel: 091 261 4386 and usual agents

Phil McIntyre presents

SUICIDAL TENDENCIES

Plus special Guests

my sister's machine

NOTTINGHAM ROCK CITY	Tue 13th July - 7.30pm	Tickets £8.50 available from box office tel: 0602 412544
MANCHESTER ACADEMY	Wed 14th July - 7.30pm	Tickets £8.50 available from box office tel: 061 275 4817
NEWPORT CENTRE	Sat 17th July - 7.30pm	Tickets £8.50 available from box office tel: 0633 259676
BRIXTON ACADEMY	Sun 18th July - 7.30pm	Tickets £9.50 available from box office tel: 071 326 1022
WOLVERHAMPTON CIVIC HALL	Mon 19th July - 7.30pm	Tickets £8.50 available from box office tel: 0902 312030

METAL GIG GUIDE

WEDNESDAY, JULY 14

BARNSLEY Japanese Whispers **Ship Of Fools**
BIRMINGHAM NEC (021-780 4133) **Robert Plant**
BRISTOL Bierkeller **Love/Hate /Mindbomb**
CLECKHEATON Bowling Club **Hardland**
CROYDON Cartoon (081-688 4500) **Beggars Bones/Jynx/Black Widow**
FOLKESTONE Harp Club **Clamdiggers**
GUISBOROUGH Buck **The Force**
LEICESTER Pump And Tap **Flame Foundation**
LEICESTER Royal Mail (0533 622813) **Snatch/Rant**
LONDON Brixton, Academy (071-326 1022) **Pearl Jam/Tribe After Tribe**
LONDON Grand, Clapham **Mercury Rev**
LONDON Hang The Drummer, Norbury **Cardinal Sin**
LONDON Palladium, Enfield (081-804 8254) **Who Moved The Ground?/Black Rose/ Adullmen**
LONDON Royal Standard, Walthamstow (081-503 0700) **Konkrete Gerbil/Cenobyte/Innards**
LONDON St John's Tavern, Archway (071-272 1587) **Fizzdogs/Three Chord Attack/ Armitage Shanks**
LONDON Wag Club, Wardour Street (071-729 1192) **The Bombshells/Disney Razors**
LOUGHBOROUGH Crystals Nightclub **Jealous Rogue**
MANCHESTER Academy **Suicidal Tendencies/My Sister's Machine**
MANCHESTER Rockworld (061-236 9971) **Freak Of Nature**
NOTTINGHAM Rock City (0602 412544) **Jeff Healey Band/Delta Wray**
PORTSMOUTH Air Balloon (0705 694464) **Ark**
RUNCORN Cherry Tree (0928 574171) **Medicine Man**
STOCKTON-ON-TEES Waterfront (0642 530182) **Engine/Riot Act**
SWINDON George **Walrus Gunboat**
WEYBRIDGE Hand And Spear **The Hamsters**
WOLVERHAMPTON Foxes Nightclub **Marshall Law**

ROBERT PLANT takes the fateful plunge in Birmingham (Wednesday) and Brixton (Friday)!

THURSDAY, JULY 15

ABERDEEN Café Drummonds **The Reign/Malevolence/Fester**
BINGLEY Old Queen's Head **Switchblade**
BIRMINGHAM Breedon Bar (021-459 6573) **Genital Fungi/Velvet Underpants**
BIRMINGHAM Xposure Rock Café **Shotgun Wedding/Pride**
BRADFORD Rio (0274 735549) **Mannix**
BUCKLEY Tivoli (0244 550782) **Die Cheerleader**
COLCHESTER LA Club **The Bombshells**
CROYDON Cartoon **Crabs/Tuff**
DARLINGTON Doc's Orders (0325 485722) **Sitting Ducks**
DARTFORD Bridewells **Smashed**
DEAL Black Horse Hotel **Scandal**
FOLKESTONE Bonkers **Maroon Dogs**
GLASGOW Barrowlands **Suicidal Tendencies/ My Sister's Machine**
IDE HILL Frog And Bucket **The Hamsters**
KETTERING Corn Market Hall **Fallen Angel/Ethereal**
LEAMINGTON SPA Haunch Of Venison **Ark**
LECHLADE Riverside (0367 252229) **Roamer**
LONDON Hang The Drummer, Norbury **Haze Vs The X Factor/ Sugerplums/ Mental Helicopters**
LONDON Horse And Groom, Tooting **Steamhouse**
LONDON Rising Sun, Harrow **Never The Bride**
LONDON Royal Standard, Walthamstow (081-503 0700) **Animal Factory**
LONDON St John's Tavern, Archway (071-272 1587) **Jake Vegas Experience/Doghunch/ Eddie Angel's Guitar Party**
LONDON White Swan, Blackheath Road (081-694 1160) **Big Spanner**
MELKSHAM Bear **Kaos**
NEWBURY Clocktower Inn (0635 41598) **Electric Blue**
NEWBURY King Charles Tavern **Octal 77**
NEWCASTLE Trillions (091-232 1619) **Marshall Law**
NORWICH Oval **Freak Of Nature**
OLDHAM Shack (061-633 3420) **Krell**
PONTYCYMER Ffaldau **Ezra**
PORTSMOUTH Air Balloon (0705 694464) **Heavy Duty**
PORTSMOUTH Wedgewood Rooms (0705 863911) **Mercury Rev**
READING Granby Tavern **Storm Witch**
REDCAR Baileys (0642 477624) **Voodoo Sioux**
REDCAR Bowl (0642 231212) **Love/Hate/ Mindbomb**
SHEPSHED Rockhouse (0509 650510) **Malpractice**
ST ALBANS Marlborough Club (0727 833628) **Godlike Bass/Panhandle/Legendary Poohdrunk**
ST ALBANS Oral Surgery **Mad Cow Disease**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Gary Hughes/Haze**
STOWMARKET Jokers **Play Dirty**
WHITCHURCH Red House (0256 892066) **Morrigan**
WOKINGHAM Phoenix Plaza (0734 784147) **UK Subs**

There's festival frenzy rising at the Phoenix at Long Marston this weekend... Among the attractions are SONIC YOUTH and REDD KROSS (Friday), FAITH NO MORE, SILVERFISH and DIE CHEERLEADER (Saturday), and THE BLACK CROWES, LIVING COLOUR and MANIC STREET PREACHERS (Sunday). Phew! What a scorcher!

FRIDAY, JULY 16

ASHTON-UNDER-LYNE Witchwood **Gary Hughes**
AYLESBURY Hop Pole **Wicked Ways**
BANBURY Mill **Strange Behaviour**
BEDFORD Angel (0234 340251) **Machine/ Fluid Groove/Armageddon/Sick On The Bus**
BEDWORTH Furnace **Steamhouse**
BETTWS Oddfellows **Ezra**
BEVERLEY Lady Le Gros **Sweet Justice**
BOUGHTON Bridge Inn **Dizzy Mama**
BOURNEMOUTH Mr Smiths **Big Spanner**
BRADFORD Rio (0274 735549) **Suffrajetts/Misery Junkies**
BRAINTREE Flacks **Phil Hilborne Band**
BRIDPORT Bull Hotel **Nobby's Cousins**
BRIGHTON Concorde **The Hamsters**
CANTERBURY Fools And Horses **Bombshells**
CARDIFF Bogiez (0222 226168) **Secret Army**
CORBY Festival Hall (0536 402233) **Samson/Doctor Shock**
COTTENHAM Hunters Fen **Surface Tension**
CROYDON Cartoon (081-688 4500) **No Such Animal**
DERBY Warehouse **Mercury Rev**
DINNINGTON Squirrel (0909 562554) **Fastlayne/Bodkinz**
EDINBURGH Subway (031-225 6766) **The Reign/Malevolence/Apollyon**
ELLESMERE PORT Gunners **Nothing But Change**
EXETER Bystock Hotel (0392 214437) **Killing Moon**
GILLINGHAM Beacon Court **Alter Ego**
GILLINGHAM Excaliburs **Loose**
GILLINGHAM Southern Bell **Smashed**
GLOSSOP Rose And Crown (0457 852593) **Roamer**
GREENHALGH Blue Anchor (0253 836283) **Outsiders**
HEREFORD Old Harp **Wreckage**
HIGH WYCOMBE Nag's Head (0494 521758) **Jump**
HUNTINGDON Lord Protector **Flame Foundation**
HUNTON Prince Of Wales **Clamdiggers**
LINCOLN Moorlands Club **After Hours**
LIVERPOOL Cavern Club **Captain Swing**
LONDON Brixton Academy (071-326 1022) **Robert Plant**
LONDON Chelsea Potter, Chelsea **Never The Bride**
LONDON Outpost, Stoke Newington (071-241 0360) **Heaters**
LONDON Royal Standard, Walthamstow **Waterbratz/Dead Megs/Cast Of Nasties**
LONDON Wimbledon College **Halibutt Sharon**

LONG MARSTON Phoenix **Sonic Youth/Hole/ Redd Kross/God Machine**
NEWCASTLE-UPON-TYNE Dog And Parrot **Voodoo Sioux/Something Real**
NORTHAMPTON Old Five Bells **Ark**
NORWICH Oval **Tush**
NOTTINGHAM Rock City (0602 412544) **Love/Hate /Mindbomb**
NOTTINGHAM Rock City (Disco II) (0602 412544) **Freak Of Nature**
OLDHAM Shack (061-633 3420) **Melthead/Cactushead**
PORTSMOUTH Air Balloon (0705 694464) **Storm Witch/Wanted**
RUTHIN Corporation Arms **Raising Cain**
SHEPSHED Rockhouse (0509 650510) **Exit 23**
SHIRLEY Anchor And Hope **Reckless Temptation**
SLEAFORD Black Bull **Slander**
TUNBRIDGE WELLS CLC **Prophet**
TYLDESLEY George And Dragon **Empyre**
WEYMOUTH Verdis (0305 779842) **Desperate Dan Band**
WHITCHURCH Parish Hall (0256 892066) **Galahad/Shadowland**
WIVENHOE Flag **Blade Chain**
WOKINGHAM Phoenix Plaza (0734 784147) **Wham Duran**
WORCESTER Northwick Theatre **Tantrum/ Serious**

SATURDAY, JULY 17

AYLESBURY Hop Pole **World Gone Crazy**
BEDFORD Esquires (0234 340120) **Dumpy's Rusty Nuts**
BERWICK Maltings **Marshall Law**
BIRMINGHAM Toreador Public House (021-643 2483) **Stan Marshall's Law**
BOURNEMOUTH Mr Smiths **Glory Strummers**
BRADFORD Rio (0274 735549) **Mr Meana/ Rain Rider**
BRIGHTON Lords 2 **Fizzdogs/ Three Chord Attack/Armitage Shanks**
BRIGHTON Norfolk **Sugar Plums**
BURY ST EDMUNDS Merry-Go-Round **Surface Tension**
CARDIFF Bogiez (0222 226168) **Dirty Minds/ Bigshot**
CHELMSFORD Flyer **Roxoff**
COLCHESTER Cambridge Arms **Blade Chain**
CROYDON Cartoon (081-688 4500) **Smile/Afghan Sound/Noise Annois**
DUDLEY JB's (0384 253597) **Cum To Bedlam**
FELIXSTOWE Grosvenor Hotel (0394 284137) **Waterbratz**
FELTHAM Assembly Hall **The Hamsters**
GODALMING Aitch's Wine Bar (0483 861052) **Maid In England**
GRAVESEND Admiral Beatty **Alter Ego**
HARROGATE Harrogate Arms **Wicked Rich**
HASTINGS Carlisle **Sarajevo**
HOLBEACH Lion (0406 22068) **Krakatoa**
HULL Lazers (0482 20261) **Snatch**
HULL Queens **Sweet Justice**
IPSWICH Hoofers **Phil Hilborne Band**
LEEDS Fenton (0532 453908) **Zedd**
LEICESTER Royal Mail (0533 622813) **Seismic Ring/The Cast**
LINCOLN Cornhill Vaults **Cherokee Scream**
LONDON George And Dragon, Epping **Play Dirty**
LONDON Island, Ilford **The X-Presidents/ Foreheads In A Fishtank/Udder/Skunk/ Mad Cow Disease/Split Pigs/Venus Fly Trap/ Konkrete Gerbil/Moth/Nuclear Dog/ Ansome Frogs**
LONDON Lord Rookwood, Leytonstone (081-534 3659) **Powerhouse Rock Roadshow**
LONDON New Hamlet Inn, East Dulwich **Never The Bride**
LONDON Outpost, Stoke Newington (071-241 0360) **Roadrunners**
LONDON Royal Standard, Walthamstow (081-503 0700) **Man/Soft Construction**
LONDON White Swan, Blackheath Road (081-694 1160) **The Bombshells**
LONG MARSTON Phoenix **Faith No More/ Silverfish/Die Cheerleader/Senser**
NEWPORT Centre **Suicidal Tendencies/ My Sister's Machine**
NORFOLK Ship **Heavy Metal Kids/God King/ Disciples**
NORWICH Oval (0603 748244) **Mental Helicopters/Prophecy**
NOTTINGHAM Rock City (0602 412544) **Seven Little Sisters**
OLDHAM Shack (061-633 3420) **PWT/ John The Milkman**
PERTH Twatams (0738 34500) **Chinese Burn**
READING Alley Cat Complex (0734 588889) **Electric Blue**
RUNCORN Cherry Tree (0928 574171) **Gary Hughes**
SCARBOROUGH Stage Door **The Pack**
SEATON Sleeper **Still Crazy**
SHEFFIELD Leadmill **Mercury Rev**
SHEPSHED Rockhouse (0509 650510) **Left Hand Thread**
SITTINGBOURNE Kemsley Arms **Smashed**
STONE Oasis Bar (0785 818166) **Engine**
SWANSEA Coachouse **Storm Witch**
TAUNTON Four Ales (0823 279302) **Ark**
TONYPANDY Naval Club **Moonhead**
WATH-ON-DEARNE White Bear Pub **Sheer**
WHITCHURCH Parish Hall (0256 892066) **Sonja Kristina/Clive Nolan/ Damian Wilson/Stu Nicholson/Martin Orford/Tracy Hitchings** (afternoon)
WHITCHURCH Testbourne Sports Hall **Pallas/Grace/Summer Indoors/Ezra** (evening)
WIX Waggon **Slander**
WREXHAM Kings Head (0978 810701) **Axis**

SUNDAY, JULY 18

BARTON-ON-SEA Ventana **Hot Tuna**
BIRMINGHAM Pen And Wig **Orpheus**
BRIERLEY HILL Rock Tavern **Ruster**
CHESTER Old Queen's Head **Virginia Bandits**
CROSBY Hartley's Wine Bar **Too Young To Die**
ELSTEAD Golden Fleece (0252 702349) **Little Bones**
EXETER Steamers **Nobby's Cousins**
GLASGOW Cathouse (041-248 6606) **Love/Hate/ Mindbomb**
GODALMING Aitch's Wine Bar (0483 861052) **Waterbratz**
GRAVESEND Red Lion **Big Spanner**
LLANHARAN RFC **Lionsheart**
LONDON Astoria, Charing Cross Road (071-434 0403) **Captain Sensible/The X-Presidents/ New England/Vatican Roulette/Dollface/ Thunderdogs/Bowl Fish/Shaketown/Lo-Tec/ Huge Baby/Mad Cow Disease/God's Zoo/ Ducks On Drugs/Cat Ballou/Konkrete Gerbil/ Moth/Split Pigs/Chicken Hawk/Lone Crow**
LONDON Brixton Academy (071-326 1022) **Suicidal Tendencies/My Sister's Machine**
LONDON Royal Standard, Walthamstow (081-503 0700) **Mother Mary/Wasteland**
LONDON Temple, Kensington **Prophet**
LONDON Torrington, Finchley **The Hamsters**
LONDON White Swan, Blackheath Road (081-694 1160) **Kickdust**
LONG MARSTON Phoenix **The Black Crowes/ Living Colour/Dinosaur Jr/Bad Religion/ Manic Street Preachers/Senseless Things/ Helmet/Mercury Rev/Gallon Drunk/Hyperhead**
MACDUFF Tarlair Music Festival **Jethro Tull/ Fish/Magnum/Sensational Party Boys/Orphans**
MAIDSTONE Hazlitt Theatre **Cross Town Traffic**
MILDENHALL Bell **Play Dirty**
NEWCASTLE Trillians (091-232 1619) **Generator**
NORICH Oval Avon **Ladies**
OLDHAM Shack (061-633 3420) **Feeling Tones**
PORTSMOUTH Air Balloon **Risky Business**
SHEPSHED Rockhouse (0509 650510) **Fincks Detroit Specials**
SOUTHAMPTON Boogies (0703 888606) **Ark**

SUICIDAL TENDENCIES go lights, camera, Manchester (Wednesday), Newport (Saturday), Brixton (Sunday) and Wolverhampton (Monday)! Those divas MY SISTER'S MACHINE support!

TAMWORTH Rockwells **The Innocence**
WREXHAM King's Arms **Raising Cain**
YORK Fibbers (0904 651250) **Scandal** (lunchtime)

MONDAY, JULY 19

DUDLEY JB's (0384 253597) **Shaketown/Carnival Earth**
GLASGOW Cathouse (041-248 6606) **Helmet**
LONDON Borderline, Manette Street (071-734 2095) **Mama Wild/Zedd**
LONDON Forum, Kentish Town (071-284 0303) **Bad Religion/Die Cheerleader**
MANCHESTER University **Love/Hate/ Mindbomb**
SOUTHEND Esplanade **Mindscape/Riot Act/ Not So Bad/Ice Cream Man**
WOLVERHAMPTON Civic Hall **Suicidal Tendencies/My Sister's Machine**
YORK Fibbers (0904 651250) **Ship Of Fools**

TUESDAY, JULY 20

CROYDON Cartoon (081-688 4500) **Angelic Toads**
GLASGOW Cathouse (041-248 6606) **Freak Of Nature**
HASTINGS Crypt **Big Spanner**
ILKESTON Rutland (0602 302147) **Trademark/ Warpdrive**
LEAMINGTON SPA Bedford Inn **Storm Witch**
LEEDS Duchess Of York **Mercury Rev**
LEICESTER Royal Mail (0533 622813) **Malpractice**
LONDON Dome, Tufnell Park **Cyril**
LONDON Falcon, Camden **Dollface**
LONDON Orange Club, Kensington **Cross Town Traffic**
LONDON Slug And Lettuce, Fulham **Never The Bride**
LONDON Swan, Fulham (071-385 1840) **Dark Heresy**
LONDON White Swan, Greenwich **Smashed**
MANCHESTER University **Bad Religion/ Die Cheerleader**
NEWCASTLE-UPON-TYNE Trillians **The Pack**
NEWPORT Arcade (0633 2211681) **Trench**
NORWICh Oval **Chimera**
PORTSMOUTH Air Balloon (0705 694464) **Sister Morphine**
WOLVERHAMPTON Foxes **Love/Hate/ Mindbomb**

For free inclusion, send details to: *Jasmine Radford, Metal Gig Guide*, Kerrang!, *52-55 Carnaby Street, London W1V 1PF*. Fax us on 071-734 2287. Phone – with late gigs only – on 071-437 8050.

FOR SALE

FIREBRAND MERCHANDISING for a copy of our extensive list of Rock/Metal T shirts, jewellery and accessories, please send 2 x 1st class stamps to FIREBRAND, 96 Rooks Nest Road, Outwood, Wakefield WF1 3DZ

THE LARGEST RANGE OF ROCK POSTERS IN THE WORLD!
Also hundreds of tour books, backstage passes & photos. Send 2x1st class stamps or 2xIRCs.
To: PUSH (K),
PO BOX 327, CLYDEBANK,
DUNBARTONSHIRE G31 3HE

GENUINE AMERICAN INDIAN handmade jewellery - mainly turquoise/coral and silver. Send £2.00 for full colour brochure (refundable with first order) Strings attached, 104 Clifton Road, Wokingham, Berkshire, RG11 1NF

EX GIRL SHEER GREED send SAE for Live/Studio tapes videos T-shirts info. Free Gerry Laffy solo LP with multiple orders. 3 Bromley Place, London W1P 5HB

LEATHER JACKETS , waistcoats, jeans painted or airbrushed by talented lady artist. 081 699 7486.

FIREBRAND MERCHANDISING for a copy of our extensive list of Rock/Metal T shirts, jewellery and accessories, please send 2 x 1st class stamps to FIREBRAND, 96 Rooks Nest Road, Outwood, Wakefield WF1 3DZ

FREE ROCK LISTS : SAE to "Harlequin", St Petersgate Stockport.

FREE ROCK LISTS : SAE to "Harlequin", St Petersgate Stockport.

STAND--OUT

23 FISHERTON STREET
SALISBURY, SP2 7SU
TEL 0722 411344

T-SHIRTS
AEROSMITH - GET A GRIP - L, XL £10.75
ALICE IN CHAINS - ANGRY - L, XL £10.75
ALICE IN CHAINS - SICK MAN - L, XL £10.75
BIOHAZARD - ALBUM - L, XL £10.75
BLACK CRONES - REMEDY - M, L, XL £10.75
BODYCOUNT - COPKILLER - L, XL £10.75
BODYCOUNT - SKULL - L, XL £10.75
BON JOVI - KEEP THE FAITH - M, L, XL £10.75
BON JOVI - JON - M, L, XL £10.75
BON JOVI - FLAMING - M, L, XL £10.75
DIAMOND HEAD - DEATH & PROGRESS - L, XL £10.75
FAITH NO MORE - BALD MAN - L, XL £10.75
FAITH NO MORE - ANGEL DUST - M, L, XL £10.75
GREEN JELLY - CEREAL KILLER - M, L, XL £10.75
GREEN JELLY - 3 LITTLE PIGS - M, L, XL £10.75
GUNS + ROSES - WORLD TOUR '93 - L, XL £10.75
GUNS + ROSES - KILLER SPERM - L, XL £10.75
GUNS + ROSES - CHICK ON A GUN - L, XL £10.75
LITTLE ANGELS - WASP DEVIL - XL £10.75
METALLICA - SANDMAN - L, XL £10.75
METALLICA - EXECUTIONER - M, L, XL £10.75
METALLICA - METAL UP YOUR ASS - M, L, XL £10.75
METALLICA - RIDE THE LIGHTING - M, L, XL £10.75
MEGADETH - SYMPHONY - L, XL £10.75
PANTERA - FUCKIN HOSTILE - L, XL £10.75
PANTERA - CONBOYS FROM HELL - L, XL £10.75
PEARL JAM - REJECT - L, XL £10.75
PEARL JAM - DON'T GIVE UP - L, XL £10.75
RAGE - A/T MACHINE-MOLOTON £10.75
R. H. C. P. - INDIAN LOGO - L, XL £10.75
R. H. C. P. - TA???ED WOMAN - L, XL £10.75
TERRORVISION - BURNING FLAG - XL £10.75
WHITE ZOMBIE - LA SEXORCIST - L, XL £10.50

LONG SLEEVES - ONE SIZE ONLY
AC/DC - GUITAR - O/S £15.00
ALICE - WINGS £15.00
ALICE IN CHAINS - DIRT - L, XL £15.00
BIOHAZARD - ALBUM £15.00
CANNIBAL CORPSE - EATEN BACK TO LIFE £15.00
DEICIDE - LEGION £15.00.00
GUNS + ROSES - FLAGS 'N' SKULLS £15.00
MEGADETH - OLD MAN £15.00
METALLICA - SAD BUT TRUE £15.00
PANTERA - PURPLE PIC £15.00
PEARL JAM - ALIVE £15.00
POISON - IDEA £15.00
RAGE - A/T MACHINE MOLOTON £15.00

JAMS - ONE SIZE
ALICE IN CHAINS £15.00
FAITH NO MORE £15.00
GUNS AND ROSES £15.00
METALLICA £15.00
PANTERA £15.00
PEARL JAM £15.00
RAGE AGAINST THE MACHINE £15.00
R.H.C.P. £15.00

ALL OVER PRINTS - ONE SIZE ONLY
AC/DC - COLLAGE £18.00
AEROSMITH - COLLAGE £18.00
BON JOVI - JON £18.00
GUNS N ROSES - ROSES + PISTOLS £18.00
MEGADETH - OLD MAN £18.00
METALLICA - SNAKES £18.00
PANTERA - COLLAGE £20.00

LIP SERVICE DESIGN T-SHIRTS
FUCK CENSORSHIP - L, XL £11.00
FUCK - L, XL £11.00
LOGO - L, XL £12.00
MULTI-LOGO - L, XL £12.00
CLOTHES FROM HELL - L, XL £12.00
JACK DANIELS STYLE - L, XL £11.00
THEY SUCK, WE RULE - L, XL £11.00
FLUSH RELIGION - L, XL £11.00
DRUGS + ALCOHOL - L, XL £11.00

POSTAGE FOR US £1.25 PER T-SHIRT PLUS 50P PER EXTRA SHIRT. EUROPE - DOUBLE. WORLD AIR - TRIPLE FOR A FREE CATALOGUE SEND 1 x 1st AND 1 x 2nd CLASS STAMP

Cheques, Postal Orders Payable to STAND-OUT
24 Hour Credit Card Line (Access/Visa) - Please state alternatives if Possible

OUT NOW
OUR NEW
1993
48 PAGE FULL COLOUR CATALOGUE.
THE BIGGEST AND BEST RANGE OF QUALITY CLOTHING, FOOTWEAR, JEWELLERY, MERCHANDISE AND ACCESSORIES FOR THE HM FAN.

ORDER YOUR COPY NOW !
FAST FREE DELIVERY HOTLINE
0522 500577
HM GEAR
MON-FRI 9.30-6.30 SAT 9.30-12.30 CLOSED SUNDAYS & PUBLIC HOLIDAYS
FAX YOUR ORDER ANYTIME ON 0522 500988

KERRANG! KERRANG! KERRANG!

HEADINGS AVAILABLE

MUSICIANS WANTED, FOR SALE, PERSONAL, RECORD FAIRS, SPECIAL NOTICES, RECORDS FOR SALE, GIGS.

OVERSEAS : Money from outside the UK must be paid by International Money Order only.

LINEAGE ADS

PRIVATE : 50p PER WORD (inc VAT)
or60p PER WORD IN BOLD TYPE (inc VAT)
TRADE 60p PER WORD (+ VAT)
or 70p PER WORD IN BOLD TYPE (+ VAT)

BOX No.s ADD £3.50 (INC VAT)
THIS FEE IS APPLICABLE TO BOTH LINEAGE AND DISPLAY ADVERTISEMENTS.
WHEN REPLYING TO BOX No.s PLEASE WRITE TO KERRANG! KLASSIFIED AT THE ADDRESS ON THE COUPON, QUOTING THE K REFERENCE NUMBER - ALL REPLIES WILL THEN BE FORWARDED IN CONFIDENCE.

PRIVATE ADVERTISERS

DISPLAY ADS
cost £14.25 per single column cm
(minimum 4 cm deep)

This size
£70.00 inc VAT
THE ABOVE RATE IS FOR PRIVATE ADVERTISERS ONLY.

TRADE RATE :
£18.25 PER SCC (+ VAT)

PLEASE NOTE: IT IS ILLEGAL TO ADVERTISE BOOTLEG RECORDINGS FOR SALE ON THESE PAGES. WHEN SENDING RECORDS/TAPES/VIDEOS FOR SALE PLEASE SEND DETAILS.

Please fill in coupon in clear BLOCK CAPITALS ONLY

PLEASE UNDERLINE WORDS TO APPEAR IN BOLD TYPE.

IF TRADE TICK BOX

PLEASE NOTE - ALL ADS MUST BE PREPAID. CHEQUES, POSTAL ORDERS, VISA OR MASTERCARDS ONLY. CASH WILL NOT BE ACCEPTED. TELEPHONE BOOKINGS BY CREDIT ONLY. MAKE CHEQUES PAYABLE TO EMAP METRO LTD.

All ads must arrive by first postMonday to appear in the following week's issue.

HEADING ..... INSERTIONS ..... STARTING .....
No of words at 50p/60p ..... TOTAL .....
No of words (bold) at 60p/70p ..... TOTAL .....
NAME ..... TEL NO: .....
ADDRESS .....
.....
TICK PAYMENT METHOD...CHEQUE.....P/O.....VISA.....MASTERCARD.....
CREDIT CARD NO .....
EXPIRY DATE .....
NAME AND ADDRESS OF CARDHOLDER IF DIFFERENT FROM ABOVE .....
.....
SIGNATURE OF CARDHOLDER .....

Send completed form to: KERRANG! KLASSIFIED DEPT, EMAP METRO, MAPPIN HOUSE, 5TH FLOOR, 4 WINSLEY STREET, LONDON W1.
TEL.... 071 436 1515

FOR SALE

LAMINATED PASSES
FIRST ISSUES FROM £6.50

Red Hot Chili Peppers/Anthrax/Queen Farm/Bon Jovi/Motorhad/Damned/PWEI/U2 INXS/Ozzy Osbourne/Wonderstuff/Pet Shop Boys and 100's more.

"Backstage" "Access All Areas" "VIP" "Crew"
Issued on a limited edition basis from the music industry's difinitive concert pass library. Collector's items which record some of the
MAJOR ROCK EVENTS OF ALL TIME.

Just send an S.A.E. to the address below and we will rush you the most definitive pass list and price list guide.
Please send to: LIGGER'S DREAM, 9 Crescent Mansions Elgin Crescent, London W11 2JN. Tel. 071-727 1310

REKORD FAIRS

BRIGHTON RECORD AND CD FAIR. Brighton Centre (Sea Front). Sunday 18 July. 150 Stalls. 10am-5pm. Metal is loud in Brighton. New dealers always wanted (0273) 608806

REKORDS FOR SALE

MUSICIANS AVAILABLE

DRUMMER into Junkyard, Tsol, Little Caesar. Looking for powerful original rock band, London area. Photo and demo available. Send tape and photo to Box No. K4088. No time wasters.

REKORDS WANTED

ALL YOUR USED CDs LPs tapes and singles, bought or exchanged. Any age, any quantity - none refused! (Large collections purchase, we collect). Sound Familiar, 47 North Street, Romford, Essex or 95 Woud Street, London E17. (Enquiries 0708 730737) MUSIC BUYERS you should check us our, over 40,000 items at Romford and over 15,000 items at Walthamstow.

MUSICIANS WANTED

GUITARIST URGENTLY REQUIRED BY MAJOR UNSIGNED, MELODIC ROCK BAND. BACKING VOCAL AN ADVANTAGE, DEDICATION/ ABILITY ESSENTIAL. CONTACT IAIN 0274 634885

VOCALISTS wantedby ambitious HR/HM band with diverse influences. Demo recorded, gigs waiting. 0702 558092

SWINE need singer. 081-981 7897

TUITION

Sore Throat?

Had to cancel gigs?

TUITION IN TOUGH VOCALS
Tapes also available.

Roger Kain
081-519 3935

"IF YOU WANT TO BE ANYBODY FROM PAVAROTTI TO OZZY OSBOURNE, THEN SYBIL ESMORE IS YOUR WOMAN." 'THE MIX', Radio 5 - 081-958 9323

METAL GUITAR tuition by post. Over 20 years experience. Andy Brotherton 0829 41868

BASS TUITION Basses available 081-675 1698

PERSONAL

INTRODUCTIONS by post all areas/ages. Write **ORION**, P4, Waltham, Grimsby.

FANZINES

CHEAP TRICKZINE SAE for details C.T.Z, 1 Sandhouse Lane, Aughton, Lancs L39 5AR

KERRANG! IS THE WORLDS ONLY WEEKLY HEAVY METAL MAGAZINE, WHERE ELSE CAN YA GET KONCERTZ / GIGZ REVIEWED AS THEY HAPPEN??

NOWHERE!!!

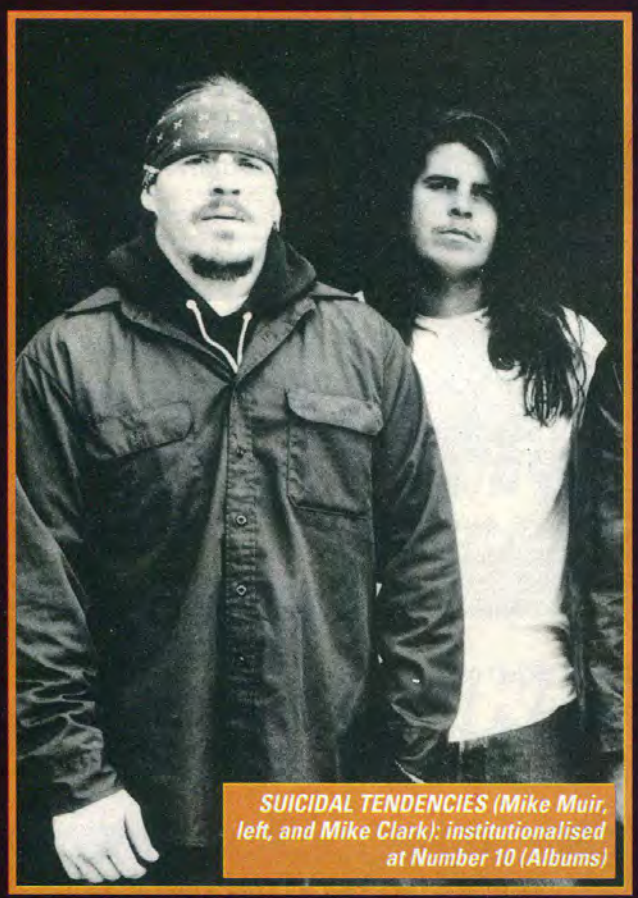
TO ADVERTISE IN KERRANG! KLASSIFIEDS OR LIVES, KALL ANDRE ON 071 436 1515.
CREDIT CARD FACILITIES ARE ALSO AVAILABLE ON THIS NUMBER.

METAL CHARTZ

READERS CHART

1	ICKY FICKY **Lawnmower Death**
2	HAM ON THE BONE **GWAR**
3	EZY **Wolfsbane**
4	I SAID I AM I SAID **Sultans Of Ping FC**
5	CAGE AROUND THE SUN **Monster Magnet**
6	REMEMBER ZELDA **Die Cheerleader**
7	WHAT GIVES? **Atom Seed**
8	DRUNK IN CHARGE OF AN UGLY FACE **Lawnmower Death**
9	ACE OF SPADES **Motörhead**
10	SCREAMAGER **Therapy?**

"I am being held hostage on the planet Bob. My only chance of freedom is if you print this Reader's Chart," pleads WURZEL'S TURBO TRACTOR of NANTWICH. Well, what else can we do but succumb to your plea, and hope for a swift end to your terrible plight?...



SUICIDAL TENDENCIES (Mike Muir, left, and Mike Clark): institutionalised at Number 10 (Albums)

ALBUMS

1	1	GOLD AGAINST THE SOUL **Manic Street Preachers** (Columbia)
2	2	MUDDY WATER BLUES – A TRIBUTE TO MUDDY WATERS **Paul Rodgers** (Victory)
3	4	LIVE AND LOUD **Ozzy Osbourne** (Epic)
4	3	CEREAL KILLER **Green Jelly** (Zoo)
5	5	RAGE AGAINST THE MACHINE **Rage Against The Machine** (Epic)
6	7	KEEP THE FAITH **Bon Jovi** (Jambco/Mercury)
7	11	GET A GRIP **Aerosmith** (Geffen)
8	14	SUNRISE ON THE SUFFERBUS **Masters Of Reality** (Def American)
9	6	FATE OF NATIONS **Robert Plant** (Es Paranza/Fontana)
10	–	STILL CYCO AFTER ALL THESE YEARS **Suicidal Tendencies** (Columbia)
11	8	METALLICA **Metallica** (Vertigo)
12	13	GIVE A MONKEY A BRAIN AND HE'LL SWEAR HE'S THE CENTRE OF THE UNIVERSE **Fishbone** (Columbia)
13	10	IN ON THE KILLTAKER **Fugazi** (Dischord)
14	15	PORNO FOR PYROS **Porno For Pyros** (Warner Bros)
15	12	SOUND OF WHITE NOISE **Anthrax** (Elektra)
16	re	THE SOUTHERN HARMONY AND MUSICAL COMPANION **The Black Crowes** (Def American)
17	17	COVERDALE/PAGE **Coverdale/Page**(EMI)
18	16	INDIVIDUAL THOUGHT PATTERNS **Death** (Roadrunner)
19	24	BLUES ALIVE **Gary Moore** (Virgin)
20	9	HEAT **Jimmy Barnes** (Mushroom)
21	20	TEN **Pearl Jam** (Epic)
22	–	SATURATION **Urge Overkill** (Geffen)
23	re	URBAN DISCIPLINE **Biohazard** (Roadrunner)
24	22	SHAME **Brad** (Epic)
25	–	PAINKILLERS **Babes In Toyland** (Southern)
26	re	PURE CULT – FOR ROCKERS, RAVERS, LOVERS AND SINNERS **The Cult** (Beggars Banquet)
27	28	BLOOD SUGAR SEX MAGIK **Red Hot Chili Peppers** (Warner Bros)
28	19	DIRT **Alice In Chains** (Columbia)
29	18	SPACE IN YOUR FACE **Galactic Cowboys** (Geffen)
30	21	ANGEL DUST **Faith No More** (Slash/London)

Compiled by MRIB

IMPORTS

1	1	GAMES PEOPLE PLAY **Pink Cream 69** (Epic)
2	5	ONE **Carl Dixon** (Interplanet Music)
3	5	LADY LUCK **Erika** (Lionheart)
4	3	LAST ACTION HERO SOUNDTRACK **Various** (Columbia)
5	6	MIRACLE MILE **Guardian** (Epic)
6	re	WAKE UP SCREAMING **Every Mother's Nightmare** (Arista)
7	7	SECURITY OF ILLUSION **Saga** (Polydor)
8	9	ARCADE **Arcade** (Epic)
9	re	MASQUERADE **Masquerade** (Dino)
10	8	WE COME OUT AT NIGHT **Disturbance** (Zoo)

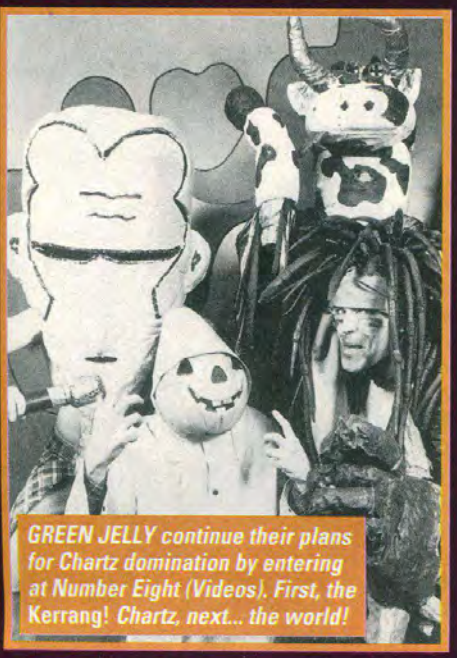
Compiled by WAY AHEAD, Nottingham; 0602 414212

INDIE METAL

1	1	IN ON THE KILLTAKER **Fugazi** (Dischord)
2	2	INDIVIDUAL THOUGHT PATTERNS **Death** (Relativity)
3	3	URBAN DISCIPLINE **Biohazard** (Roadrunner)
4	–	PAINKILLERS **Babes In Toyland** (Southern)
5	4	THE ETHEREAL MIRROR **Cathedral** (Earache)
6	5	MORE UNCHARTERED HEIGHTS OF DISGRACE **Dogs D'Amour** (China)
7	7	BEASTER **Sugar** (Creation)
8	6	NO MORE FISH JOKES **Walter Trout Band** (Provogue)
9	9	JONAH'S ARK **Skyclad** (Noise)
10	8	DROPPED **Mind Funk** (Megaforce)
11	11	CREEP DIETS **Fudge Tunnel** (Earache)
12	10	COVENANT **Morbid Angel** (Earache)
13	12	SET THE WORLD ON FIRE **Annihilator** (Roadrunner)
14	14	GRIN **Coroner** (Noise)
15	13	FOUL TASTE OF FREEDOM **Pro-Pain** (Roadrunner)
16	20	LOVE UNDER WILL **Tribe After Tribe** (Megaforce)
17	15	CHASM **The Beyond** (Music For Nations)
18	18	HAMMER SMASHED FACE **Cannibal Corpse** (Metal Blade)
19	17	FREAK OF NATURE **Freak Of Nature** (Music For Nations)
20	19	FEAR IS THE MINDKILLER **Fear Factory** (Roadrunner)

Compiled by MRIB

BABES IN TOYLAND: alleviate their discomfort by dropping into Number Four (Indie Metal)!



GREEN JELLY continue their plans for Chartz domination by entering at Number Eight (Videos). First, the Kerrang! Chartz, next... the world!

VIDEOS

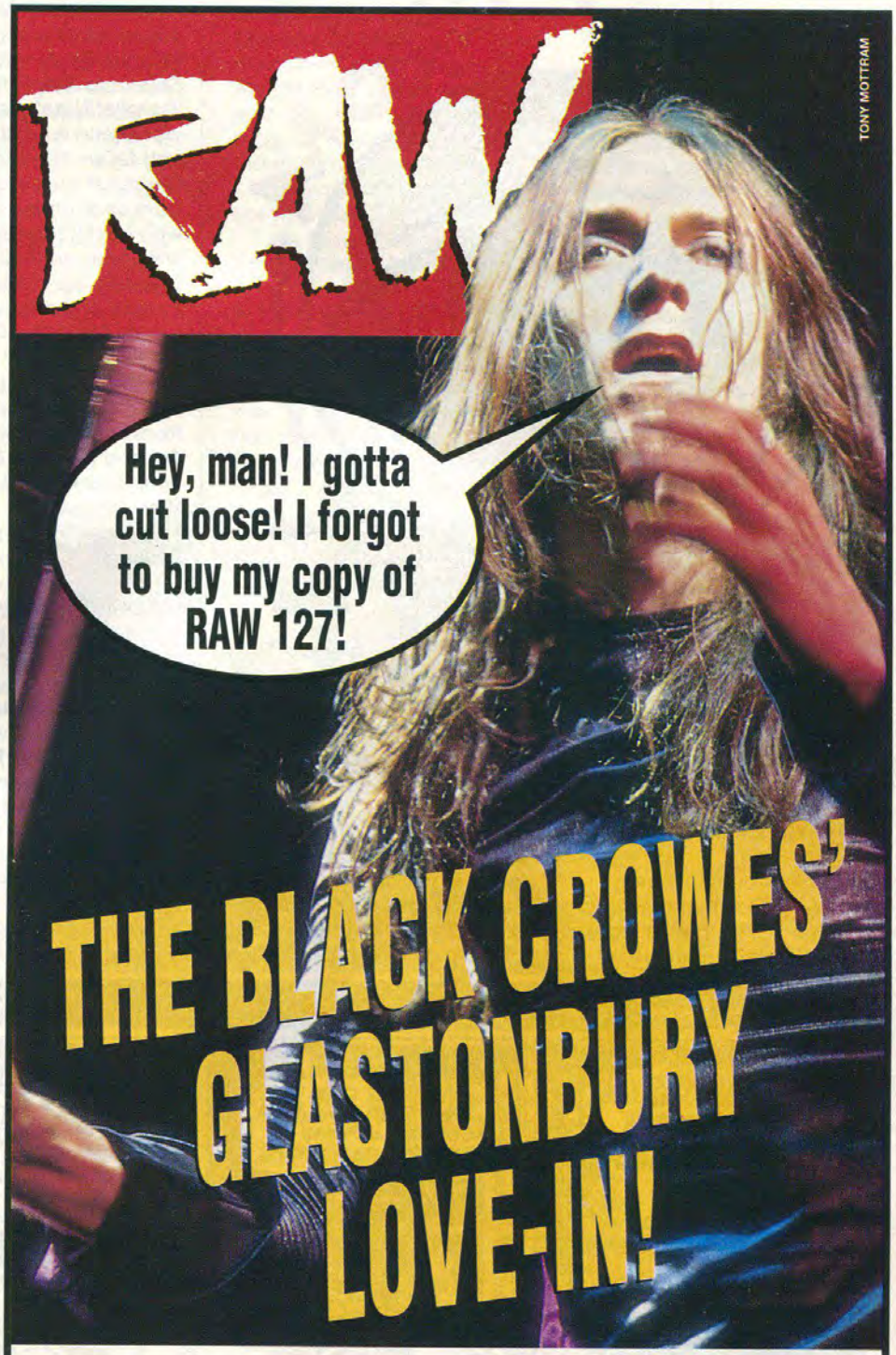
1	2	DON'T CRY – MAKIN' F@*!ING VIDEOS PART I **Guns N' Roses** (Geffen)
2	1	NOVEMBER RAIN – MAKIN' F@*!ING VIDEOS PART II **Guns N' Roses** (Geffen)
3	3	GARDEN OF EDEN **Guns N' Roses** (Geffen)
4	4	KEEP THE FAITH – AN EVENING WITH BON JOVI **Bon Jovi** (PolyGram)
5	6	USE YOUR ILLUSION WORLD TOUR VOLUME I **Guns N' Roses** (Geffen)
6	5	LIVE AND LOUD **Ozzy Osbourne** (SMV)
7	7	USE YOUR ILLUSION WORLD TOUR VOLUME II **Guns N' Roses** (Geffen)
8	–	CEREAL KILLER **Green Jelly** (BMG)
9	8	LIVE IN RIO **Queen** (Music Club/Video Collection)
10	9	LIVE BLUES **Gary Moore** (WMV)

Compiled by MRIB

SINGLES

1	8	BIG GUN **AC/DC** (Atco)
2	6	RUNAWAY TRAIN **Soul Asylum** (Columbia)
3	2	EAT THE RICH **Aerosmith** (Geffen)
4	1	TAKE ME FOR A LITTLE WHILE **Coverdale/Page** (EMI)
5	12	CHERUB ROCK **Smashing Pumpkins** (Hut)
6	11	20TH CENTURY **Brad** (Epic)
7	3	I BELIEVE **Robert Plant** (Es Paranza/Fontana)
8	5	THREE LITTLE PIGS **Green Jelly** (Zoo/RCA)
9	4	RESURRECTION **Brian May with Cozy Powell** (Parlophone)
10	7	CHANGES **Ozzy Osbourne** (Epic)
11	15	FACE THE STRANGE EP **Therapy?** (A&M)
12	9	FROM DESPAIR TO WHERE **Manic Street Preachers** (Columbia)
13	10	THE ALL OR NOTHING EP **Dogs D'Amour** (China)
14	14	IN THESE ARMS **Bon Jovi** (Jambco/Mercury)
15	20	PETS **Porno For Pyros** (Warner Bros)
16	13	TONES OF HOME **Blind Melon** (Capitol)
17	17	STRESSS **Blaggers ITA** (Parlophone)
18	16	BUSY BEE **Ugly Kid Joe** (Mercury)
19	18	THE CIVIL WAR EP **Guns N' Roses** (Geffen)
20	19	OUT THERE **Dinosaur Jr** (Blanco y Negro)

Compiled by MRIB



DIG THAT Glastonbury vibe! We pitch tent with THE BLACK CROWES and watch 'em spread lurve, peace and Southern attitood!

Thrill to the 16-page LOLLAPALOOZA pull-out! Dig the dirt on ALICE IN CHAINS, RAGE AGAINST THE MACHINE, PRIMUS and FISHBONE! Take a simulated acid trip! Spin in the Human Gyroscope! It's 'Looza-mungous!

PLUS! BRAD World Exclusive! Singer Shawn Smith on why he's no Pearl Jam side-project!

The MANIC STREET PREACHERS mouth off about NIRVANA, AC/DC and KISS!

LOVE/HATE reveal that the party's far from over!

RAW 127 - It'll burn yer eyes out!

RAW **HEAVIER THAN HELL! ISSUE 127 ON SALE *NOW*!**

■ 'ALLOm BOOZERS!

On the negative side, the **Eye Of The Apocalypse** has no feet or armpits. But on the plus side, he saves a fortune on deodorants...

■ ANY O' you boob-toob boozers catch that edition of '**Viewpoint '93**' t'other week, on the existence of Satan? Usual crap. And one Satanist interviewed was wearing a **Mötley Crüe** T-shirt! Were we worried? Yeah, about their taste in attire...

■ WE TELL ya, you who fester in yer beds on a Saturday mornin' don't know what yer missin' on the kiddy idiot box progs! Like on (*Now how did I know you were gonna hit us with an example? – Ahead Of Schedule 'Bar Ed*) '**Parallel Nine**' reshently, when (and we kid thee not) **Brian The Pink Dinosaur** read out letters from snot-nosed Punks who haven't yet sprouted willy fuzz, on their favourite band **Guns N' Fuckin' Roses**!

Hah! More like Guns N' Finger Of Fudgin' Roses! And there's Brian holding up crayon etched efforts from the pre-pubies on **Axl** and his pals! Is this how dangerous it's got? Pink dinosaurs?!

Get in the play-pen, tit-suckers!

■ FORGIVE US, boozoids, if this bafflin' 'Bar instalment is starting to read more like the TV guide, but we just *gotta* mention the McGeezer from Scawtland who emulated kiddies' fave **Axl Rose** on send-in-the-clones show, '**Stars In Their Eyes**'!

But none o' yer **GN'R** big ballads for primetime Saturday viewing – we're talkin' some *way* serious rockin' of the '**Paradise City**' variety, replete with chick dancers for further authenticity, and some of the most dangerous guitar riffin' since **Jack Parnell And His Orchestra** backed **Alice Cooper** on his classic '**School's Out**', on the **Muppet Show**! A **Michael Bolton** impersonator was also billed for later in the

■ *THE PRINCE and the pauper. One of this dubious duo is an imposter... the other is da Big K!'s devastatingly delectable Death scribe Jason Arnopp. We think.*

Pic Paul Harries

PANDORA PEROXIDE

I DUNNO, PUSSY, PRACTICALLY EVERY WEEK YA READ ABOUT SOME RAD NEW BAND WHO WERE INSPIRED BY [illegible]...
WHY, THEY'RE EVEN GONNA RELEASE AN ALBUM WITH 'EM ALL PAYIN' TRIBUTE TO THEIR HEROES.
BUT WHAT I DON'T GET IS: IF ALL THESE BUGGERS WERE WEANED ON SUCH AN OVER-THE-TOP, EXCITING, ALL-OUT FUN BAND...
...THEN HOW COME THEY GREW INTO SUCH MISERABLE LOOKIN' FUCKERS?
PICASSO'S PIZZA
ELVIS

how, but by then we'd gone off to Record And Tape Exchange to trade in our TV licence...

■ AND ON the subject of lookalikes: "I love it," revealed **Jon Bon Jovi** on his **Rock Circus** wax model, adding, "But my wife says I look like a cross between the **Terminator** and a stiff."

That's nice Jon, but what did they think of the model?

■ IN THE wake of the news that **Graeme, Tommy, Neil** and **Marti** – collectively **Wet Wet Wet** (which is at least three apt descriptions of their music!) – have agreed terms on a sponsorship deal with **Clydebank FC**, we ourselves are proud to announce that **Ricky, Pete, Floyd** and **Tantrum**, collectively **The Almighty**, are gonna risk their reps by puttin' their good name to our own footie führers, **Inter *Kerrang!***. Who shall, henceforth, be referred to by their new full title of **The Almighty Inter *Kerrang!***.

Humbling, isn't it?

■ RELIC and trout farmer **Roger Daltrey** of **The Who** appeared mid-**Little Angels** rendition of '**My Generation**' at the **Hammy Wassitcalled** t'other week, and loitered for another Who toon, '**Won't Get Fooled Again**'. But no sign of our Rog upstairs at the lig afterwards, thus leaving the likes of of our (dis)own(ed) **Ray Zell** and support band **The Firebyrds** to shine.

Yawn.

■ WITH PEDLARS of doom 'n' gloom aplenty 'entertaining' us out there on planet Rock 'N' Roll, it's nice to know there are still some genuine characters inhabiting this mudball who can still throw a curve ball into the proceedings.

Yeah, the old bastard might be a full moon short of a total eclipse, but we love **Ginger Baker** and his **Masters Of Mundanity** round these here parts. And when the Masters played an acoustic slot for a US TV prog, ol' Ginge sat there merrily tappin' away on cardboard boxes and a blue porcelain tea cup!

Lars Ulrich? Tommy Lee? Cozy Powell? Amateurs!

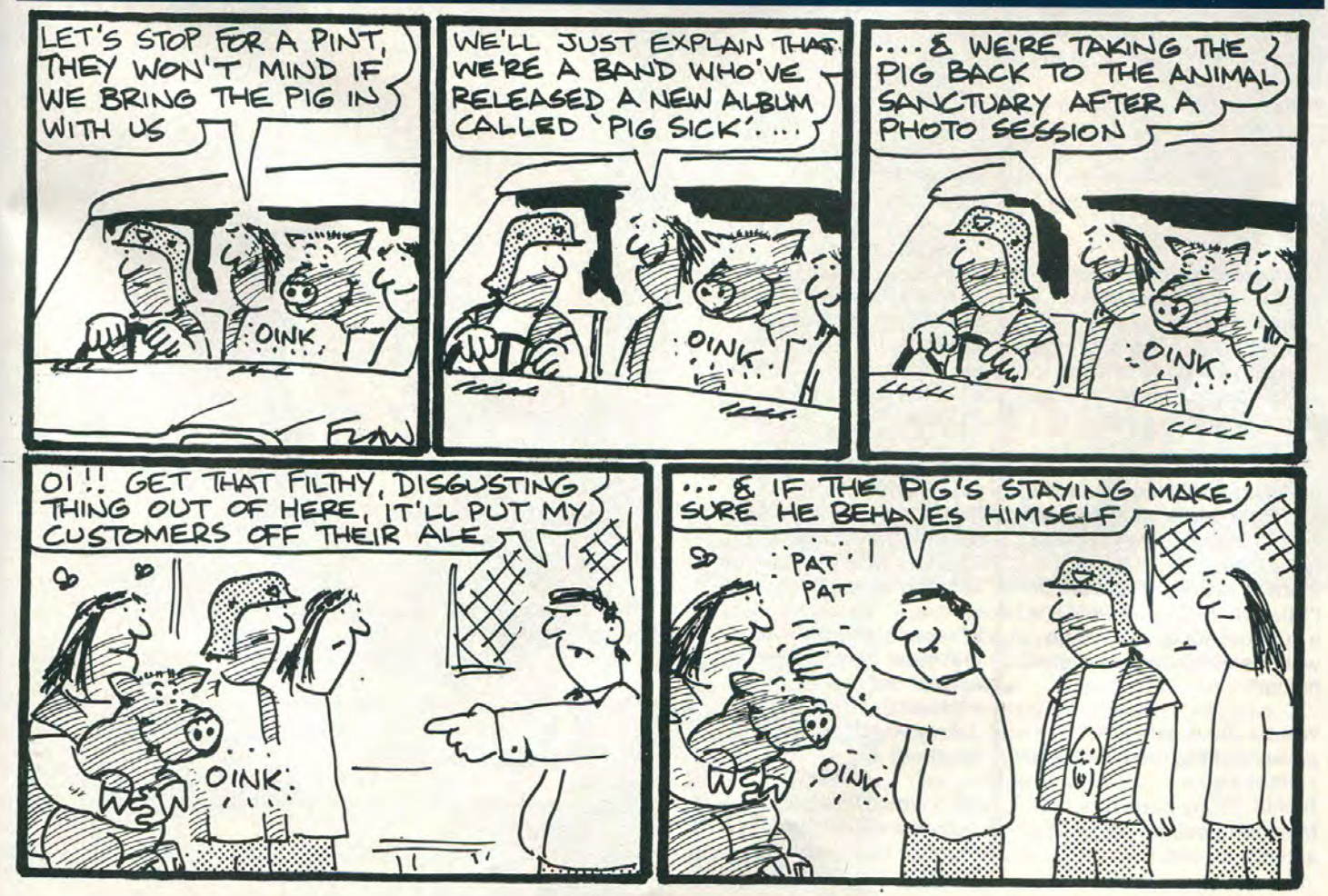
■ STRANGE STORY we picked up on, concerning squabbling rockers **LA Guns** – remember 'em? The poor man's **Guns N' Roses**/the rich man's **Faster Pussycat**. Well, anyway, it seems due to 'legal obligations', that the LA-sters have, despite their post-split bitchin' and back-stabbin', got back together and been gigging in home-base LA. Yet, at one point during this reported clutch of shows, vocalist **Phil Lewis** apparently went AWOL, and hasn't been seen, smelt, or heard of since! Spontaneous combustion? Abducted by aliens? Put your theories down on a postcard and mail it to the **Twilight Zone**...

■ OH NO, gotta go – but fear not, we'll be back before you can recite the Bible backwards!

Toodle-pip!

■ ***LITTLE ANGELS** reckon they could muster a living behind the counter of **Our Price Records**. "What are the hours?" they wonder...*

BRICK OUTHOUSE


LET'S STOP FOR A PINT, THEY WON'T MIND IF WE BRING THE PIG IN WITH US
OINK
WE'LL JUST EXPLAIN THAT WE'RE A BAND WHO'VE RELEASED A NEW ALBUM CALLED 'PIG SICK'....
OINK
....& WE'RE TAKING THE PIG BACK TO THE ANIMAL SANCTUARY AFTER A PHOTO SESSION
OINK
OI!! GET THAT FILTHY, DISGUSTING THING OUT OF HERE, IT'LL PUT MY CUSTOMERS OFF THEIR ALE
OINK
...& IF THE PIG'S STAYING MAKE SURE HE BEHAVES HIMSELF
PAT PAT
OINK

TALKIN' 'BOUT REVOLUTIONS

He's a Blues aficionado, he's got an aversion to '70s Disco, he uses AC/DC to get his wicked way, and the thrill of Eric Clapton playing on his album was second only to his own conception! Look out – it's RICHIE SAMBORA of BON JOVI!

Which record sleeve in your collection would you be ashamed to show to your Mum?
Richie: "Jeez, nothin', I don't think! I don't actually have too many sleeves. I just keep a pile of CDs in a big bag, without boxes or covers. I have the *worst* CD care! I'm not ashamed of the original 'Slippery When Wet' cover – it's just some chick with big tits!"

You wake up with a lousy hangover. Which record do you put on to revive yourself with?
Richie: "It could be anything from Metal Church to James Taylor – I have very diverse tastes. Maybe even some Blues. Or 'Layla' – I'm a big Clapton fan."

Have you ever shoplifted a record. If so, which one?
Richie: "I never did any shoplifting as a kid, although I used to set up diversions for my friends to take stuff. I was an accessory to a bunch of crimes!"

Which record would you like to be played at your funeral?
Richie: "Wow, these are wild questions! I think 'The Answer', from my solo album ('Stranger In This Town'). It's a spiritual song, and it'd go with the whole funeral theme, ha ha!"

What's the most embarrassing record in your collection?
Richie: "Tony Bennett's '16 Most Requested Songs'. It's actually a good record! Tony's from New Jersey too, man, and my parents were into him when I was a kid. It's an Italian parental thing, I guess!"

Which song always used to be on the radio in your childhood – a record you couldn't stand?
Richie: "Any Disco song, like 'Stayin' Alive' by the Bee Gees. The Bee Gees did make *some* good records, though. 'How Can You Mend A Broken Heart' is a *great* song!"

Which record would you put on to seduce someone?
Richie: "AC/DC's 'Back In Black'! You'd play that, if all you wanted was a fuck! It's not the most romantic record ever made, but it's great to throw someone around a hotel room to! Let's rock!

"And if I was thinking of something a little more romantic, I'd put on something by Rod Stewart. A lot of his stuff is pretty romantic."

Which lyric do you wish you'd written?
Richie: "Anything by Bob Dylan – early songs like 'Masters Of War'. Our stuff I hear too much!"

Whose thanks list would you feel most honoured to appear on?
Richie: "Eric Clapton or Jimmy Page... or, uh, The Beatles!"

Who would you most like to possess a Bon Jovi album?
Richie: "The same people, and Jimi Hendrix, even if he *is* dead! Eric, of course, has listened to my album because he played on it!

"When he came in to play, man, that was one of the best days of my life! It was right up there with being born!"

What were the first and last records you bought?
Richie: "The first was The Beatles – 'Meet The Beatles', I think. And the last one I bought was the new U2 album, 'Zooropa'. It's very different, a little more artistic, but it's really starting to grow on me."

What was the first song you played air guitar to?
Richie: "Either the Johnny Winter Band's 'Alive' or Jimi Hendrix's 'Band Of Gypsies'."

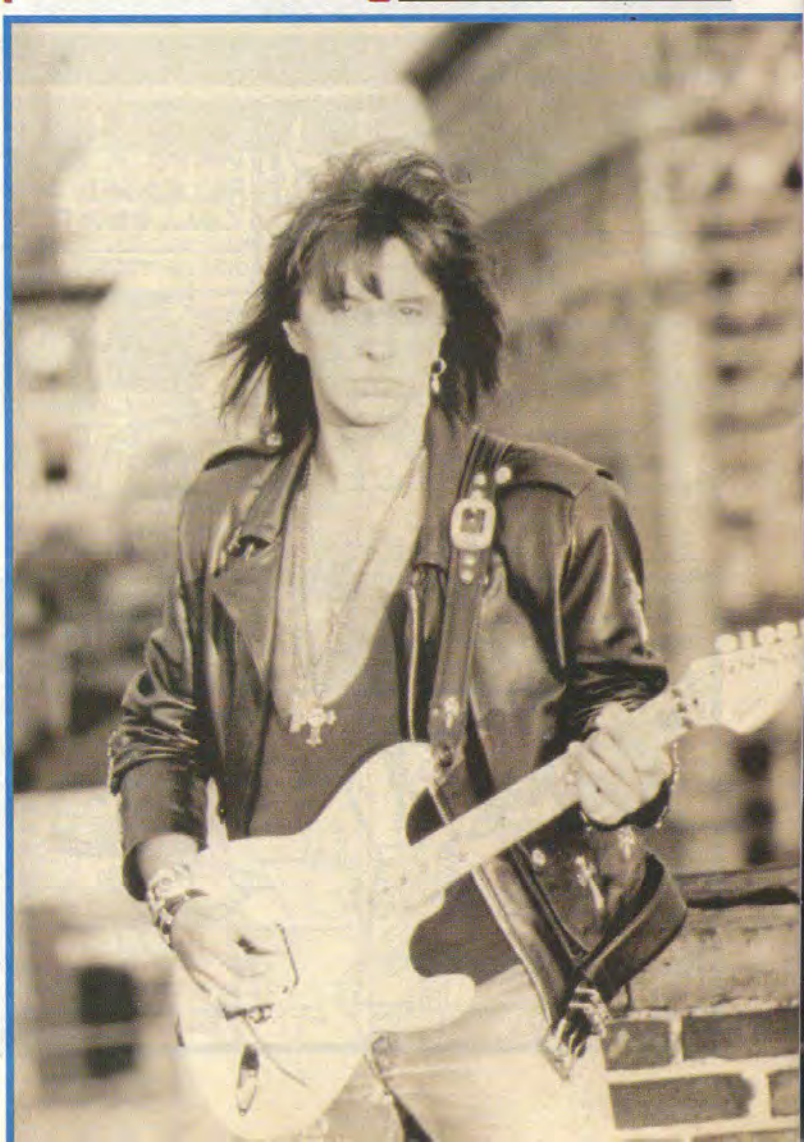
What's the most Heavy Metal record you've ever heard?
Richie: "Probably Judas Priest's 'Priest Live'. They're probably the heaviest band that I really enjoy listening to.

"I think it must be tough being in a Heavy Metal band. It's such a tight genre that it must be hard to come up with new music – and if you do stray from that Metal prison, you get crucified by the critics!"

Which song could mend your broken heart?
Richie: "I guess some Blues. That wouldn't mend it, but at least you'd know that you weren't alone, that someone else had the blues too. Eric Clapton and Muddy Waters and the best Blues players."

It's late at night, pouring down with rain, and your roof is leaking badly. Which of these albums sleeves would you use to plug the hole until morning: 'Bat Out Of Hell', 'Appetite For Destruction', 'Number Of The Beast' or 'Physical Graffiti'?
Richie: "It's gotta be 'Number Of The Beast', cos I'm not that familiar with it, although maybe I'd use 'Bat Out Of Hell' – cos I'm just fuckin' sick of that record! I've heard some of the new Meat Loaf album, the follow-up to 'Bat Out Of Hell', and I just couldn't handle it!"

Richie Sambora was talking to his close personal friend, PAUL ELLIOTT.



NEXT ISSUE

EXCLUSIVE! THE LAST 48 HOURS OF THE 'NOWHERE LEFT TO ROAM TOUR'!

The biggest Metal band on the planet play their last shows on their current tour and, of course, the biggest HM mag on the planet is there, quaffing merrily!

PLUS!

Everything you need to know about IRON MAIDEN's last show with BRUCE DICKINSON!

PEARL JAM's live extravaganza! STEVE VAI! BAD RELIGION! SMASHING PUMPKINS! And more Metal than you can handle!

Pix Ross Halfin

FREE!

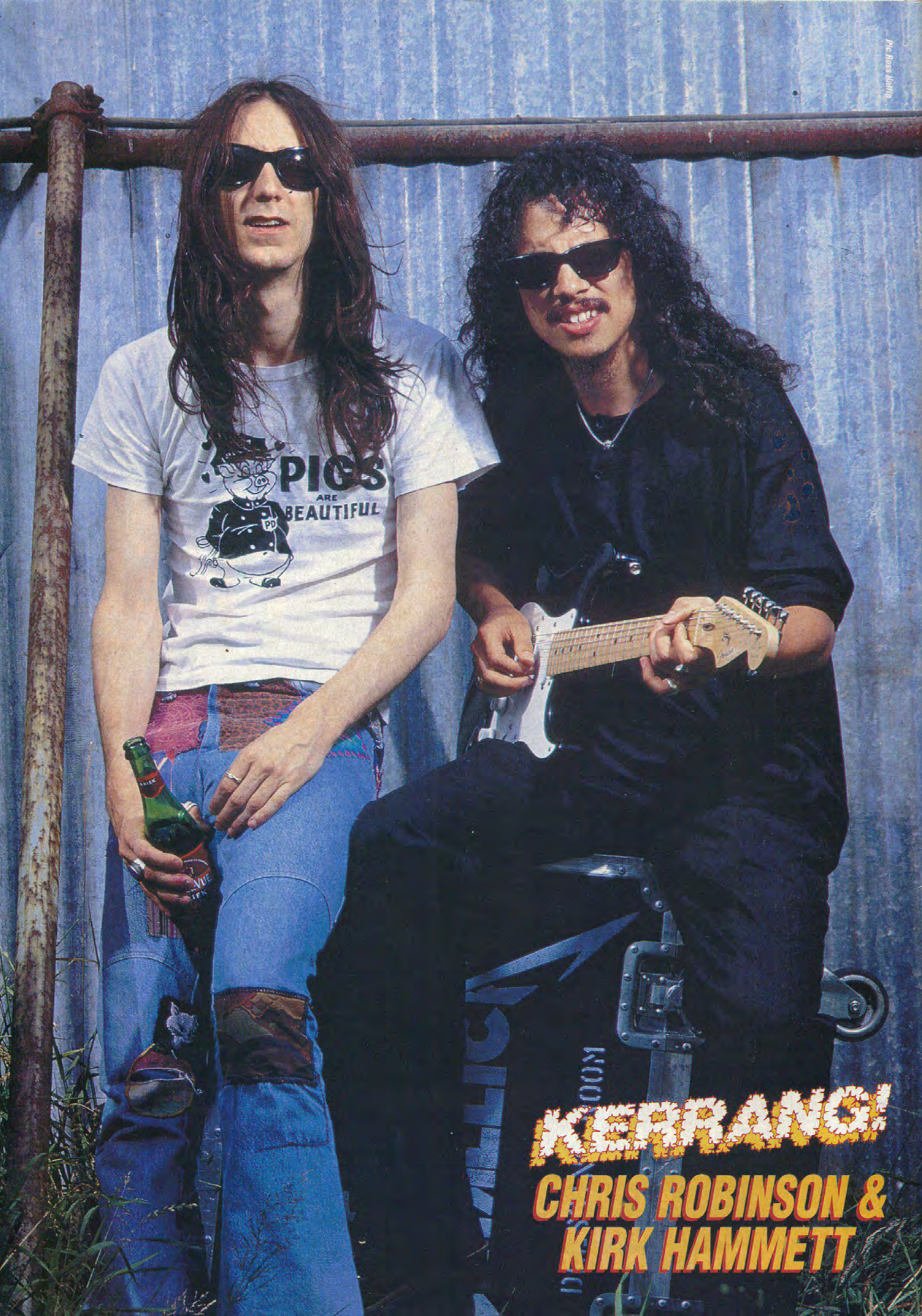
MASSIVE BON JOVI FOLD-OUT POSTER!

DEAR MR NOISEAGENT
Please reserve me a copy of *Kerrang!* issue 453, on sale Wednesday, July 21.
I suggest you comply to my *very* Metal request otherwise I'll send Norwegian Satanic terrorists EMPEROR round with their box of Mary Quant do paint your face a nasty shade of white! All-white!?

NAME.....

ADDRESS.....

.....


PIGS
ARE
BEAUTIFUL
KERRANG!
CHRIS ROBINSON &
KIRK HAMMETT

FREE WITH KERRANG! 452 – NOT FOR SALE SEPERATELY

KILLCRANK!!

GET OFF YOUR ARSE AND KICK SOMEONE ELSE'S!

32 PAGES OF MEGAWATT MAYHEM!!!

KIRK HAMMETT of Metallica; pic Ross Halfin

KIRK HAMMETT

ENTER AXEMAN: STARTING OUT WITH THE METALLICA SIX-STRINGER

RODDY BOTTUM

SOD SYNTHESISERS, I'LL SAMPLE POTS AND PANS!

JOE ELLIOTT

LET'S GET READY: WARMING UP AS THE LIGHTS GO DOWN

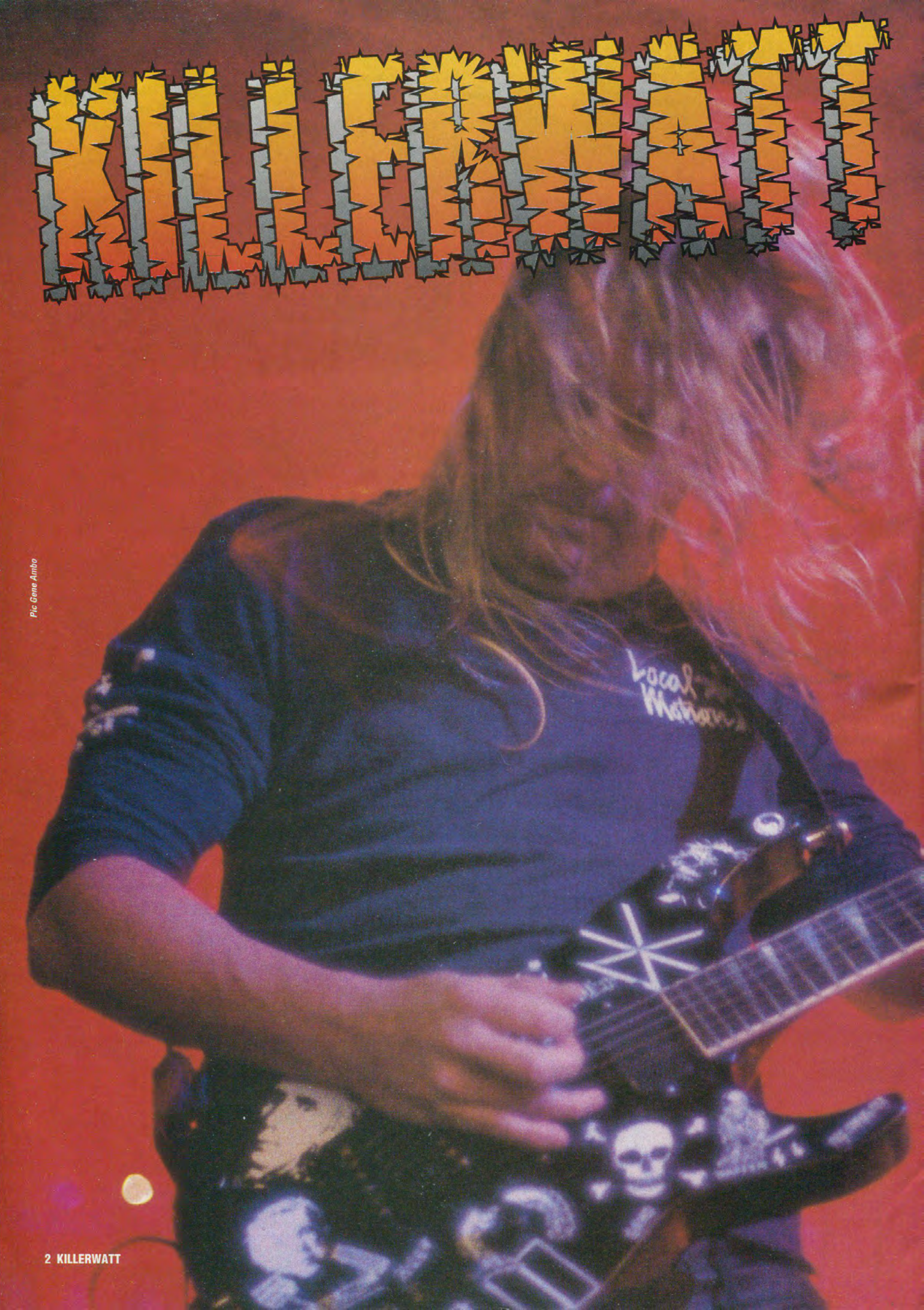
PLUS!

BASS PLAYERS: STARS AND STIFFS...

INSTRUMENT SHOPS: HEAVEN OR HELL?

WIDDLING: CAN IT PAY THE RENT?

YOU DON'T NEED TO BE STOOPID TO BE A DRUMMER



Pic Gene Ambo

HEY YOU! yeah, you, sitting there dreaming of being in a band! This magazine called *Killerwatt* – the latest in a long line of stunning *Kerrang!* freebies – is designed to help you on your way to making your dreams become a reality. To persuade you, if we can, to make the right moves towards Metal Megastardom. After all, 10 years ago, *Killerwatt* kover star Kirk Hammett was only a struggling wannabe, reading *Kerrang!*, just like you do...

Flick though these pages and you'll find we've spared you all the boring heavyweight technical guff which you might find in other magazines and instead, *Killerwatt* puts the spotlight on good ol' fashioned F-U-N!!! Cos that's what rock music is supposed to be all about, right?

So whether you're already in a band and looking for that big break, or even if you're sitting on a couch still readin', still dreamin'...

Now is the time to...

GET OFF YOUR ARSE AND KICK SOMEONE ELSE'S!

EDITORIAL: EMAP Metro,
52/55 Carnaby Street,
London W1V 1PF
TELEPHONE: 071-437 8050
FAX: 071-734 2287

EDITOR: Neil Jeffries
DESIGN: Flying Fishy
SECRETARY: Skarlet
SPECIAL THANKS: Alan Fitzwater

ADVERTISING: EMAP Metro Ltd,
Fifth Floor, Mappin House,
4 Winsley Street,
London W1N 7AR
TELEPHONE: 071-436 1515
FAX: 071-323 0276

ADVERTISEMENT REPRESENTATIVE:
Duncan Grant

MANAGING EDITOR: Geoff Barton
GENERAL MANAGER:
Dave Henderson
MANAGING DIRECTOR:
Tom Moloney

REPRO: Colour Systems,
London N1
PRINTERS: BPCC Business
Magazines (Pulman) Ltd,
Milton Keynes

This first issue of
Kerrang! Killerwatt is a free
supplement with *Kerrang! 452*
and not for sale separately.

©1993 EMAP Metro

KOVER STORY: KIRK HAMMETT

In the last 10 years, METALLICA lead guitarist KIRK HAMMETT has played his part in creating a number of classic tracks over the band's five albums. But on the most recent, he staked his place in Metal's All-Time Hall Of Fame thanks to his contributions on the lead-off cut 'Enter Sandman'. Already it has inspired hundreds to play and is even replacing Led Zeppelin's timeless fave 'Stairway To Heaven' as a practice piece. Kirk tells MÖRAT about the roots of such multi-Platinum success...

PAGE 4

JOE ELLIOTT

The DEF LEPPARD singer tells JASON ARNOPP how a voice is as delicate as any instrument and has to be carefully nurtured and warmed up. Also in this feature: a number of top frontmen reveal their own bizarre pre-gig rituals...

PAGE 10

TIN-PAN ALLEY

Every city has one: an area where musicians gather to chew the fat, see and be seen and check out new instruments. CHRIS WATTS goes into London's West End version to check out the young hopefuls visiting the very same shops as the stars...

PAGE16

WHO ARE YOU CALLING STOOPID?

Do drummers get a bad press or are they really brainless muscle-men only good for hitting things very hard and fast? RAY ZELL delves into some of the great drummer stories and uncovers a panorama of paradiddlin' personalities...

PAGE 20

WIDDLING

There's an old saying that reckons one man's meat is another man's poison. So what is it about this phenomenon of guitar virtuosos aiming for technical ecstasy while playing at hyperspeed on instrumental numbers with strange and irrelevant titles? Does anybody except the axemen themselves listen? JASON ARNOPP says he does, and talks to some of the players that might be leading where you could follow...

PAGE 22

RODDY BOTTUM

FAITH NO MORE's unique keyboard player works hard to come up with new sounds to prevent the band ever fitting into any pigeonhole. Here he tells STEFFAN CHIRAZI how his efforts have got the band into legal trouble (!) and might one day, er, drive them into the kitchen...

PAGE 24

BASS-IC INSTINCT

Even the unglamorous – not to say potentially boring – profession of bass player has produced some superstars saviours. RAY ZELL takes an irreverent look at 10 of his favourite four-stringers... then lists another 10 of the most meek and mild – not to say incredibly boring – counterparts, just to be on the safe side!

PAGE 26

KILLERWATT KWESTIONNAIRE

Tell us about what's most instrumental in your choice of hardware and WIN a Kerrang! goodie bag...
PAGE 29

KLASSIFIED ADS

PAGE 31

STAIRWAY TO SANDMAN

Do you leap around your bedroom playing air guitar? Do your parents give you a hard time for trying to play a real one? And do many of the riffs you write sound annoyingly familiar? Well, fret not (*ouch!*), cos METALLICA's KIRK HAMMETT has been through it all himself – then risen to the top! Here, he tells MÖRAT some of the tricks of the trade, whilst hinting that following them won't necessarily mean having to fight your way through a crowd of *Kerrang!* reporters camped on your doorstep: cos this, believe it or not, is Kirk's first ever one-to-one *K!* interview...

"I'M QUITE flattered that Kerrang!'s actually talking to me for once!" reveals Metallica six-stringer Kirk Hammett. "You know, I've never spoken to Kerrang! one-to-one!"

He goes on to say that, "...it really doesn't mean that much to me, Lars is Mr Motormouth...", but all the same it is quite a ridiculous state of affairs... what with Metallica being the biggest rock band in the universe and everything, and Mr Hammett having been in the band for over a decade! But hey, it's never too late to set the record straight.

KONTINUEZ OVER

"My parents were totally against it! It was only through a lot of persistent stubbornness that I kept playing so that I could do music full time. All my family were against it!"
– KIRK HAMMETT

Pix: Ross Halfin

STAIRWAY TO SANDMAN

Amongst others, Hammett is credited as co-writing Metallica's most popular tune ever: 'Enter Sandman'. Already a classic, it kinda begs the question: is there some set formula for writing awesome riffs such as this?

"Not really," muses Kirk. "I mean, if you fall into a formula when writing music you tend to get stuck in that and everything tends to sound the same. So the more variation in approach you can get the better off you'll be. Everyone's different, but inspiration just doesn't come out of nowhere, you have to look for it!"

HOW MANY riffs do you throw away before you settle on what you're going to use?

"Well, the way I do it is that I keep *everything*," says Hammett. "Everything I write, I put onto tape and just, like, forget about it. Then I come back to it in about eight or nine months so that I have a totally different perspective on it from the time I actually wrote it.

"There may have been something that I had been slaving over for a week, then finally put it down on tape. By the time it's on tape I may be sick of it, but if I come back in six months I have a completely new approach,

KONTINUEZ OVER

TOP 10 METALLICA TRACKS OF ALL TIME

(as voted by Kerrang! *readers and Radio 1 FM 'Friday Rock Show' listeners, first published in January 1993)*

1. ENTER SANDMAN
(from 'Metallica', 1991) (1*)
2. ONE
(from '...And Justice For All', 1989) (3)
3. FADE TO BLACK
(from 'Ride The Lightning', 1984) (23)
4. MASTER OF PUPPETS
(from 'Master Of Puppets', 1986) (27)
5. SEEK AND DESTROY
(from 'Kill 'Em All', 1982) (31)
6. FOR WHOM THE BELL TOLLS
(from 'Master Of Puppets', 1986) (38)
7. SAD BUT TRUE
(from 'Metallica', 1991) (40)
8. NOTHING ELSE MATTERS
(from 'Metallica', 1991) (43)
9. WHEREVER I MAY ROAM
(from 'Metallica', 1991) (46)
10. THE UNFORGIVEN
(from 'Metallica', 1991) (55)

Runners-up:
- WELCOME HOME (SANITARIUM)
(from 'Master Of Puppets', 1986) (59)
- CREEPING DEATH
(from 'Ride The Lightning', 1984) (90)

Votes for Metallica tracks were more numerous than for any other band. Their total of 12 in the Top 100 was unsurpassed – even by the likes of Guns N' Roses (with nine) or AC/DC and Iron Maiden (eight tacks apiece). But where was 'Battery'?!? Led Zeppelin were featured just four times – one less than Megadeth – including the classic 'Stairway To Heaven' at Number Two.

** Figures in brackets denote original placing in* Kerrang! *- Radio 1 FM Top 100 Heavy Metal Tracks Of All Time.*

ACTIVATE MAXIMUM POWER

ACCESS CODE DENIED... NEW CODE GLX150H... GLX412A... GLX412B...
... ALL CODES BEGINNING WITH "M" OR A DIGIT NOW OBSOLETE...
REPEAT... ALL CODES BEGINNING WITH "M" OR A DIGIT NOW OBSOLETE...
NEW CODE... GLX150H... GLX412A... GLX412B... WARNING... ALL
OTHER CODES WILL SERIOUSLY DAMAGE YOUR PERFORMANCE...
RE-ARM... RE-ARM... NEW CODE... GLX150H... GLX412A... GLX412B...

ENGAGE — OVERDRIVE

CARLSBRO

Carlsbro Electronics Ltd. Cross Drive, Kirkby-in-Ashfield, Notts. NG17 7LD, England. Tel: (0623) 753902, Fax: (0623) 755436

STAIRWAY TO SANDMAN

then I can start fooling with it again."

What about something you write that you think you've heard before?

"A lot of times you'll write something and y'know, you'll get that itchy feeling like, 'Have I heard this before?'... When that happens, I'll ask James or Jason or someone.

"Y'know, that can be good *and* bad because usually if you write something and you ask yourself if you've heard it before, the chances are that it's because it has the right amount of notes and it sounds so 'correct' – for want of a better word – that it only *seems* like it's been around forever, but you haven't really heard it anywhere else, y'know?

"I mean, a good example was the opening riff for 'Seek And Destroy', it's a totally unique riff but when I first heard it, it seemed like I'd heard it somewhere before." *(It sounded like Diamond Head's 'Sucking My Love' to me! – Ed.)*

THEN AGAIN, it might just be a damn fine tune as in the case of 'Enter Sandman'. Kirk still seems a little taken aback that the song was voted first in the *Kerrang!*-Radio One FM Top 100 Heavy Metal Trax Of All Time listing (*K!* 428, January 30, 1993).

"That kind of blew me away," he smiles," cos whenever you see those best songs of all time charts, 'Stairway To Heaven' is usually Number One! To have a song that we did knock 'Stairway to Heaven' off the top blows me away, because that's a fantastic, epic song.

"I don't think 'Enter Sandman' has the depth that 'Stairway To Heaven' has. I guess people are judging it by a different standard these days, that was my conclusion."

You don't think 'Enter Sandman' deserved it, then?

"It's not for me to say," Kirk laughs. "I'm too close to all the material that I'm not gonna put myself on a pedestal and say, 'Well, this deserves to be Number One', when it was just kicking around on tape. I tend not to think that way."

DON'T YOU think its rather embarrassing that kids are going to go into guitar stores, try out new guitars, and bore people to death with 'Enter Sandman' now instead of 'Stairway To Heaven'?

"Well, whatever gets them on their way..." says Kirk diplomatically. "At least 'Enter Sandman' is easier to play than 'Stairway To Heaven'! The way I look at it is that everyone needs a springboard y'know? Everyone needs a place to start and if it's a Metallica song now rather than something by Led Zeppelin, I think that's extremely flattering. I mean, these kids are going into music stores and playing these riffs, that's the music of the future so more power to 'em!"

How would you feel if people get *banned* from playing it? Like, there's a sign on the wall in the movie of 'Wayne's World', forbidding anyone to play 'Stairway To Heaven'!

"That would be kind of funny," chuckles Hammett. "I'd get a kick out of that. Y'know, it's funny because I didn't learn 'Stairway To Heaven' 'til like, five or six years ago. I learned it then I conveniently forgot it again."

SO WHAT was the first song you ever learned, then? "'Purple Haze' by Hendrix," recalls Kirk.

Wasn't that a rather

ambitious start?

"Yeah, I mean, I was coming by a friend's house and saying, 'Hey, look I can play 'Purple Haze'!' – and it has a very abstract dance chord in it. In six weeks I was able to figure this semi-difficult dance chord but I couldn't even play the basic rudiments. It was kind of funny."

Who did you aspire to when you first started playing?

"Well my heroes were Jimi Hendrix, Eric Clapton, Jimmy Page, Joe Perry, Brian Robertson, Gary Moore... all those guys really, really inspired me to be a guitar player and it's the same now. A typical day for me is to listen to some Hendrix, Gary Moore, Neil Young, Babes In Toyland, Sugar, some old Discharge, y'know, I mix everything."

WHEN YOU first started, were you encouraged to play by your parents?

"Absolutely not!" laughs Hammett. "My parents were totally against it! It was only through a lot of persistent stubbornness that I kept playing so that I could do music full time. All my family were against it!"

Did you jump around in front of the mirror playing air guitar and doing all the rock star poses?

"Oh yeah," smiles Kirk fondly. "I remember putting on the first Kiss album and jumping around. I'd smoke a bunch of pot and jump around the speaker or something!

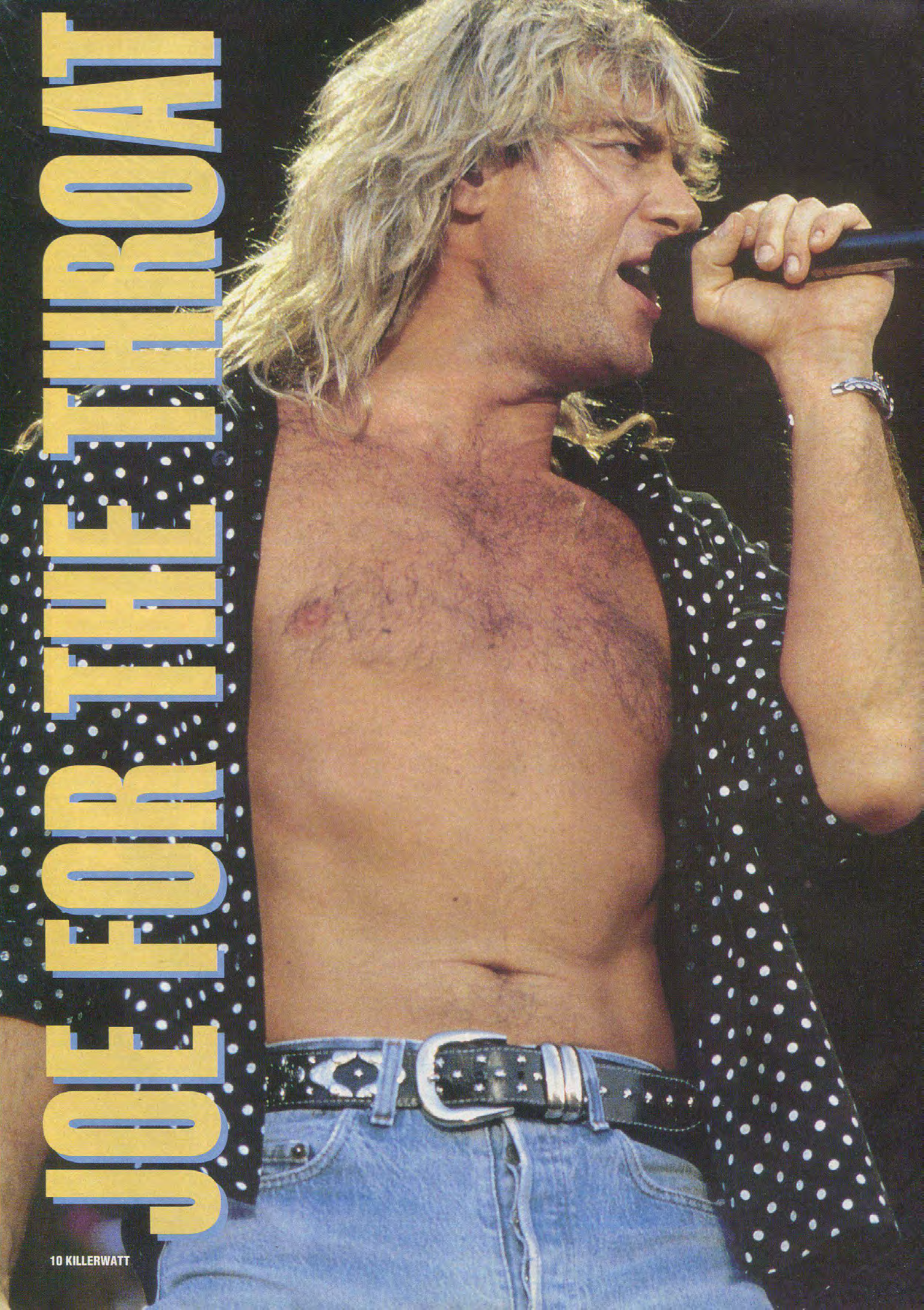
"I still do that when I'm drunk. Earlier this tour, we were playing poker, a two or three hour poker game – and we like to drink when we play poker. Lars put on this CD and what did we do? We played air guitar to it for, like, 45 minutes, all drunk, wrestling around, jumping on top of each other and basically trashing the room that we were in! It was really funny, it was like we were 18 years old all over again!"

And the funny thing is that all that jumping around actually paid off, because although the *Big K!* might forget to talk about it, Kirk Hammett is one of the best known guitarists in the world. Any advice to someone who's just starting out with their first guitar?

"Try and be as original as you possibly can," says Kirk. "It's very important to develop a style that's gonna stand out. Stick with it, be persistent!"

"Everything I write, I put onto tape and just, like, forget about it. Then I come back to it in about eight or nine months so that I have a totally different perspective on it from the time I actually wrote it."
– KIRK HAMMETT

JOE FOR THE ROAT



Every member of DEF LEPPARD is a singer, but as the one without an instrument to hide behind, it's JOE ELLIOTT who naturally attracts the most attention. The average Leps show lasts over two hours, but before you've even taken your seat, our Joe has spent almost that long warming up. JASON ARNOPP hears how and offers to hold his coat...

A GENUINE ROCK Celeb' like Joe Elliott needs to watch his voice. Not only do those enormodome gigs take their toll on the unwary – particularly when tackled day in, day out – but he needs to save some of it for the lengthy interviews which he actually appears to still enjoy.

Pic David Willis

Polyps, strained vocal chords, voice loss... they're all the bane of Joe Elliott's existence. So how does he spend a pre-gig afternoon?

"Watching 'Match Of The Day' videos!" he chuckles. "We usually get to a venue at about 2.30 in the afternoon – I can't stand staying in a hotel for too long.

"We've got a big ghetto blaster and a multi-standard TV/video, on which we play 'Python', 'Black Adder'... all that kind of stuff. Then we get the football tapes sent out by Federal Express..."

While the rest of the band soundcheck at around 5.00, Joe Elliott trusts his soundman to get things sorted, and steps into "a big, echoey shower-room" with his little ghetto-blaster.

"I have a half-hour warm-up tape, and it's the same kind of thing as a footballer doing stretches to make sure his legs don't cramp up..."

Er, that's quite enough football references.

"THERE ARE different scales on the tape, played on a piano. It exercises your whole voice and opens it up. Depending on how good I sound, I can just chill out for the rest of the night...

"Everyone in the band sings, so everyone warms up," he adds. "We all have our special warm-up tapes; our vocal coach listens to everyone's voice, and works out what they need to get fired up. My tape's no good for Sav, and his is no good for me, although mine's good for Vivian and Phil.

"The tapes definitely give us a handle on how good you're gonna be. If I still sound like shit after half-an-hour, I'll go and have something to eat, have a drink, and try again an hour later. Usually my voice opens up a little bit more.

"I start getting my stage gear on at 7.15, then just relax, talk, listen to a CD... But if my voice is bad, I'll go into a specific room and work on it some more. Vivian, Phil and Rick have their own rooms too, with small amps and drumkits..."

30 minutes before Lep-tastic showtime, Elliott slaps on a tape of a previous gig and vocalises along to the first two songs, winding them back and repeating the process if necessary.

"By the time I go onstage, I'm actually singing my seventh song!"

He's also wearing a personalised walkman-like monitor. In his ear phones, specially moulded to fit, he's got guitars on either side, bass and drums "down the middle" and he can also hear himself sing. The man uses Sony aerial mikes, converted from their original BBC specifications.

JOE ELLIOTT is, of course, capable of singing a bad show.

"The worst times are when it's your third show in a row, you've come back from cold Canada into some smoggy place, and your sinuses are fucked.

KONTINUEZ OVER

"Some people use steam, suck lozenges, drink honey and lemon, or whatever. What works for me won't work for Danny Bowes. What works for Coverdale won't work for Plant!

"We do take it very seriously, especially seeing as you're so exposed when you're playing 'in the round'. I mean, we aren't Nirvana. It's not like, 'Go out there, change the set every night and smash up our gear'. We go out to perform songs the way we – and hopefully our audience – want to hear them.

"And it works, because people also think we use tapes. And we don't use anything. The only tapes we've been using are the Thatcher and Reagan voices at the end of 'Gods Of War'. That's obvious – we're not gonna fuckin' take Maggie and Ronnie out on tour!"

IN THE studio, has Elliott ever been tempted to bypass Leppard's usual forever-and-a-day approach to recording, and lay down vocals in one take?

"Oh yeah, I've done it loads of times! With 'Make Love Like A Man', I think I did three passes on it, and they just picked the best bits out of each one. It's what's known as a composite, taking best lines from each bit, and then bouncing 'em down onto one track. If there's bits missing, you go in and tart it up with the odd word or two.

"I don't think *anyone* puts things down *raw* raw any more," he reckons. "The last Black Crowes album may have been done in eight days, but Chris Robinson didn't do his vocals at the same time as the backing tracks. He went in afterwards... everyone knows that!

"With Metallica it was the same thing – James Hetfield didn't become a brilliant singer overnight. He went in there and worked his fuckin' arse off!

"The thing with Def Leppard is, like... if you can type 180 words a minute, it's really difficult to start fuckin' up! I'm certainly not about to start singing out-of-tune, just because someone thinks I should. Fuck 'em!

"You'll never get Michael Bolton to sing like Johnny Rotten..."

SHURE GENIUS

OI! YER MIKE!

Wet towels, a nice cup of tea, screamin', smokin' an' breathin' ...plus scatological disasters! All these things are the lot of this gathering of geezers who put the front into frontmen – and the fear of god into innocent bystanders who catch them warming up. Strange tales, indeed, from those men who must sing for their supper...

CHRIS [illegible]
(BLACK
Chris smokes a J, listens to som
his shoes of

AXL ROSE
(GUNS N' ROSES)
On the 1988 Aerosmith tour, Axl was observed, 20 minutes before he took the stage, surrounded by monitors listening to Queensrÿche's 'The Needle Lies'...
VERY LOUD!

GEOFF TATE
(QUEENSRŸCHE)
If the band aren't watching, Tate might smoke a Marlboro Light but usually just drinks tea...

BRUCE DICKINSON
"I don't do any vocal exercises before a show. I used to, but it got me so nervous! Just like there's only so many miles in a car, there's only so many notes in a voice. When Maiden were doing five shows a week, I liked to preserve it as best I could!"

CHRIS BARNES
(CANNIBAL CORPSE)
"Do I get sore throats from singing? *Sure*, man!"

STEVE OVERLAND
(FM)
"I used to like to take a shower and take a towel in with me. Then I'd gag myself with it and scream at the top of my voice. It scares the shit out of whoever's in the next room when your staying in hotel's with thin walls, I can tell you..."

Pic Ross Halfin

INSON
OWES)
eon Russell, smokes a J, takes
nokes a J...

'BARNEY' GREENWAY
(NAPALM DEATH)

"Technique? Bollocks! If I have to artificially psyche myself up before I go onstage, I'd rather not bother at all!

"I only have problems with my voice when I'm ill. I guess some people are born with immune systems in their fuckin' larynx!"

NICK HOLMES
(PARADISE LOST)

"I get really angry during gigs, because my throat gets so sore! For half-an-hour afterwards, I'm a right grumpy bastard..."

KLAUS MEINE
(THE SCORPIONS)

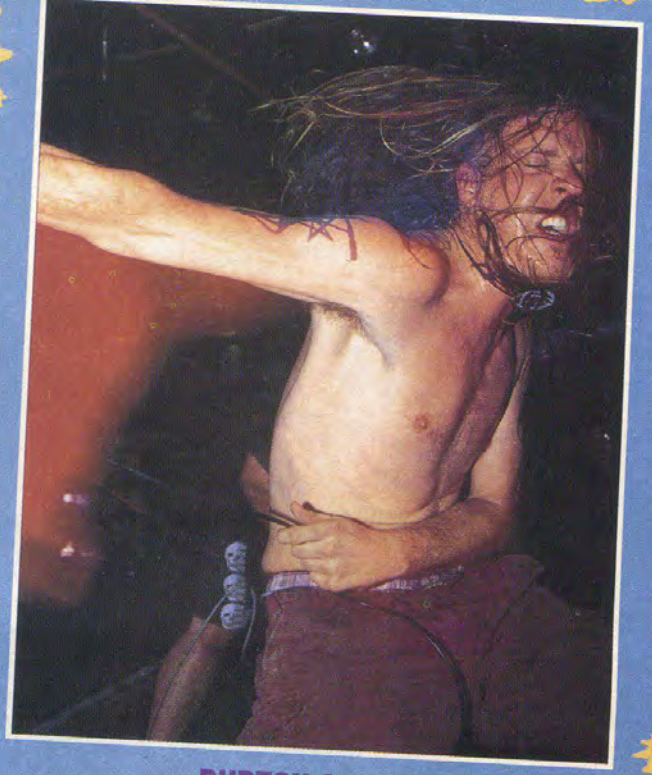
With the rest of the band, Klaus will put his arms around two other's shoulders, go into a huddle and scream bloody murder to psyche himself up...

MIKE TRAMP
(FREAK OF NATURE)

Tramp wraps a wet towel around his head and sings as loud as he can...

KEITH
(HEADBUTT)

"The only screaming I do before a gig is at the rest of the band if they turn up late!"



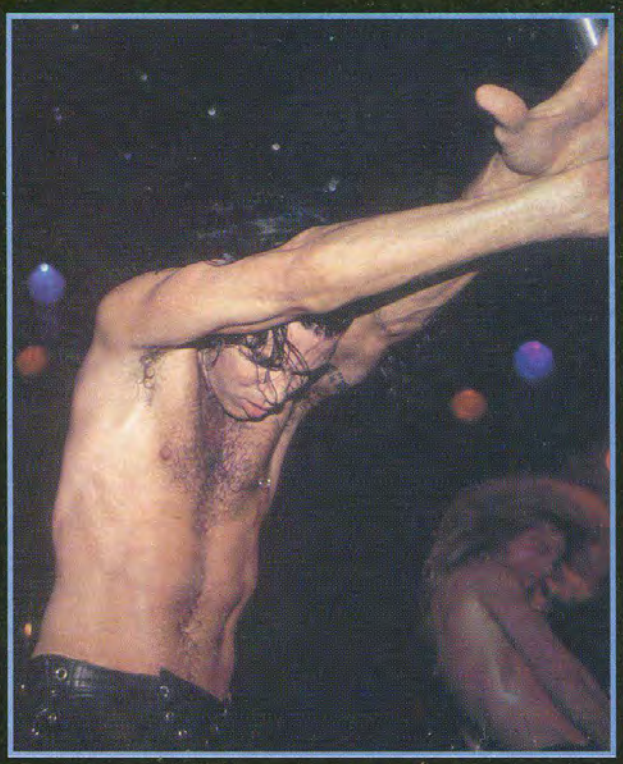
BURTON C BELL
(FEAR FACTORY)

"I do a few breathing exercises before I go on. It's like running a race – you're constantly breathing in and out!

"My voice only gets fucked up at the beginning of a tour. After that, your throat gets resilient.

"I once shat myself onstage, during a growl. That's what comes when you sing from the colon!"

Pic Paul Harries

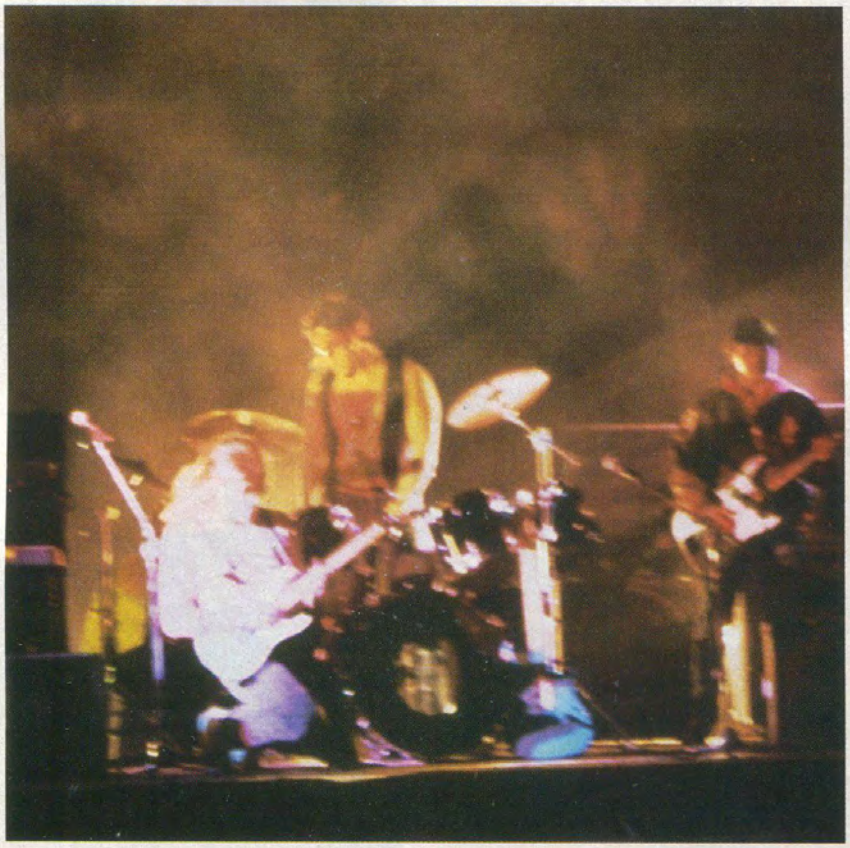


Pic Lynn McAfee

JIZZY PEARL
(LOVE/HATE)

Uncle Jizzo will prowl the dressing room performing Tai Chi exercises, talking normally but occasionally breaking into high pitch yells. Most unnerving if you happened to be talking normally to him just seconds earlier...

Stop that racket or else!



Give it some welly.

For the Vantage guitar brochure call 081-427 5377 or write to
Korg (UK) Ltd. 8-9 The Crystal Centre, Harrow, Middx. HA1 2YR

ARE YOU GONNA BUY THAT OR JUST...?

After months of intensive practice in front of the bedroom mirror with tennis racket, T-square or hairbrush you need to make the important next step and get yourself along to... A Musical Instrument Shop! Strange places, these, as CHRIS WATTS discovered when he got himself along to one in the so-called tin-pan alley area of London's West End.

WELCOME TO my hell. This is eventually where I will rot for eternity, surrounded by guitars that I can't play and FX pedals that I can't work. And someone will walk up to me every 16 seconds and say something really stupid like: "What's the difference between a 1959 Les Paul and a Fender Jaguar?"

Apparently Patti Smith used to play a Fender Jaguar. Slash plays a Les Paul. I know which one I'd rather shag. Never has so much rubbish been talked about planks of wood and bits of string than in the jargon-heavy world of London's tin-pan alley. In Bryant's you could spend £3,000 on an old Gibson acoustic that looks like it's been left outside in a thunderstorm. Alternatively you could get pissed every day for six months.

The guitar shops of the West End have long been a mecca for amateur bedroom rocksmiths. Years ago, the late great Free guitarist, Paul Kossoff, used to work in what is now Turnkey. Level 42's bassist Mark King used to work in Macarri's. And, um, Killer's Cliff Evans sometimes helps out in Chris Bryant's brand new West End Music Exchange when he's not on tour.

THE SHOP itself is a prime retail site on Charing Cross Road, practically opposite The Astoria. There's a trick pavement outside the door. In the course of just one Saturday afternoon the staff are delighted to count five pedestrians falling arse-over-tit. Years ago when the Rock Stop store was called Boogie, the staff used to amuse themselves in rainy weather by watching motorcyclists drop their bikes as they skidded to an undignified halt at the traffic lights outside.

Around the same time, the manager of the shop once made perhaps the most unsubtle sales spiel to an 11-year-old kid, gamely battling with a top-of-the-range Gibson.

"You got any money?" the manager growled. The kid looked at his feet.

"No, but..."

"Well, fuck off then!" the manager retorted. I always wondered what happened to that kid. He's probably playing in Deicide.

COLIN ASHTON: at just 13, he's too young to have heard of Zeppelin's 'Stairway To Heaven' and narrowly avoids ejection from the shop with his rendition of 'Enter Sandman'...

Pix: Paul Harries

"They just don't believe you if you tell them that it's the best deal in town!" – PETE HUMPHRIES of Bryant's West End Music Exchange

THE MOST interesting thing about working in a guitar store is taking turns to go out and buy the tea. Music Exchange's Pete Humphries and Dave Cook favour French Frank's next door. Empty cups litter the counter, next to the bottle of paracetamol and the phone number of the local cop shop. Stuff like control pots and tremelo arms are easily nicked.

Most punters are a constant source of bewilderment to Dave and Pete.

"It's odd," Pete comments, hanging a plank back up on the wall. "They just don't believe you if you tell them that it's the best deal in town!"

EVERY STORE, if you believe the individual sales staff, is offering the "best deal in town"! Sandwiched between the predictable inter-store bitchiness and bemusing jargon-spiel of the enthusiast, stores are simply trying to turn a dollar like anyone else. There are various tactics. There are also various obstacles.

In the Music Exchange we're trying not to stare at the stupid fuck playing an acoustic Ovation copy for the benefit of his meek and dewey-eyed girlfriend. The

KONTINUEZ OVER

BRYANT'S WEST End Music Exchange's Pete Humphries fails miserably to impress the hell out of his co-worker Dave Cook with his Ritchie Blackmore/Janick Gers impersonation

guitar costs £399. Pete and Dave know that this flash display of flamenco pyrotechnics will not end in a sale.

"I bet he doesn't buy it," Dave moans. "You can just tell. He's playing it just to impress her. He's not even looking for the things that everybody looks for when they're going to buy a guitar, like looking along the neck or feeling the wood. He'll ask the best price and then leave. He'll probably make a joke about it with his girlfriend too. The bastard!"

Instead the six string romeo actually starts *singing* to the poor girl! Sure enough, he eventually hands the guitar back and strolls out.

HE IS immediately replaced by 13-year-old Colin Ashton. He asks to play something cheap and Korean. His chosen set-piece is Metallica's 'Enter Sandman', which he plays at varying tempos for the benefit of his mate.

" 'Enter Sandman' is the new 'Smoke On The Water'," Dave sighs wearily. "Everyone plays that now. Except for the old school who still play 'Stairway To Heaven'..."

He reminds me of the famous sign which used to hang in one of the neighbouring stores: Anybody Playing Either 'Stairway To Heaven' or 'Smoke On The Water' Will Be Forcibly Ejected From This Shop!". Kirk Hammett, watch this space...

"I bet he doesn't buy it... He's playing it just to impress his girlfriend... He'll ask the best price and then leave. He'll probably make a joke about it with her too. The bastard!"
– DAVE COOK *of Bryant's West End Music Exchange*

ANOTHER BUDDING hopeful selects a Strat copy. In a miraculously original effort he plays Senseless Things' 'Primary Instinct' riff. Badly. He promises to come back with the cash.

"If you don't," Pete jokes, "we'll come round to your place and beat you up!"

It's a distressing fact that every member of staff in every guitar shop in town can play the guitar better than you. Pete used to play in a band but now can't face a guitar when he gets home. Pete's got Idiot Fatigue. Instead he sells a genuine Fender Strat to a Japanese Metal homie.

"I love foreigners," he says. "They can't haggle!"

Suddenly, Strat-wielding Irish blues legend Rory Gallagher stumbles in, off his face. He can't talk. He stumbles out. The kid actually returns with cash for the Strat copy. Another pedestrian goes arse-over-tit.

No wonder Brian May stayed at home and made his own guitars!

DRUGS PLAY an important part in tin-pan alley. Staff there can only stand so many badly-played riffs and crap caffeine-loaded liquids

EXCESS ALL AREAS!

IT CAN ONLY BE THE SECOND ISSUE OF *KERRANG!*'S WALL-WALLOPIN' POSTER MAG FEATURIN' THE VERY BEST OF DA GRUNGE PHENOMENON AND INCLUDIN' TWO SPECIAL 'ART PRINTS' OF KURT COBAIN AND THE LEGENDARY TEMPLE OF THE DOG. IT'S HAPPENIN', IT'S MASSIVE AN' IT'S AIMIN' AT A SPACE NEAR YOUR FACE – NOW!

...ON SALE JULY 10

BEAT OF THE DUMB?

Drummers are the powerhouse behind any decent band, a force as vital to Heavy Metal as any guitarist – but no one ever remembers that, do they?!? So if you're thinking about becoming a drummer, RAY 'Who Am I Calling Stoopid?' ZELL reckons you might already be overqualified! Brains, you see, are secondary to brawn in the mighty world of the rhythm machine, with only a few exceptions...

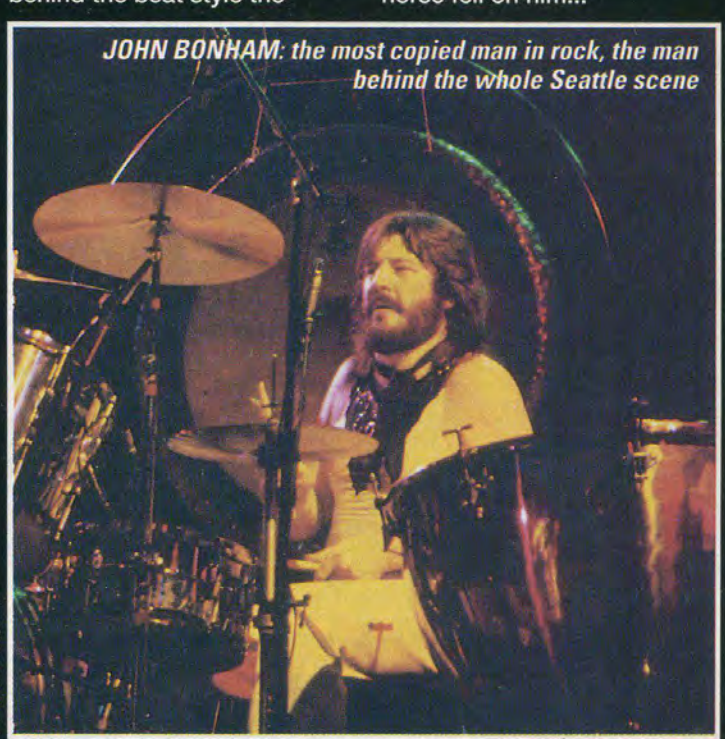
IF YOU make a living out of hitting things with sticks: you're either a policeman or a drummer... BOOM-BOOM! Yeah, you can laugh, but if the general consensus of opinion is correct, the species of muso this is dedicated to won't even get it!

Y'see, chicks might dig drummers – a primal thing, evidently – yet on the whole the geezer in the band who originally only got the job because his mum had a garage the band could rehearse in, is considered to be stoopid. Yeah. Stoopid. As in; so thick they couldn't find their arse with both hands, or piss out of a boat! Also as in; they had to be stoopid to wanna be a drummer in the first place!

But then, one wonders, if these pounders of the pots are so thick, why would people want to emulate them? *(Because they're thick too? – Ed.)*

Take deceased Zep sticksmaster John Bonham. Perhaps the most copied and sampled man in rock, and behind the beat style the whole of the Seattle scene rides on. And who could forget The Who's late (natch, no reference to his timekeeping!) Keith 'The Loon' Moon – Mad! Insane! One wheel sort of a unicycle, etc! The archetypal rock star, his personality as free-form as his playing. Both lived it, both died it. But their beat lives on.

THEN OF course, there are those dying to be living legends. Mercenary skin beater Cozy Powell for one, who, like public lice, has spent his career jumping from opening to opening. But, hey, he's a good drummer. Too good to be in a band! It has even been said of our Coze that his ego is bigger than his drumkit. He once pulled out of the Gary Moore Band three days before a tour because Moore wouldn't let him have his name on his bass drum and wouldn't guarantee a namecheck/introduction on stage every night. But does that necessarily make him stoopid? Probably not, but he did once cancel a tour with ELP because he claimed a horse fell on him...



***JOHN BONHAM**: the most copied man in rock, the man behind the whole Seattle scene*

Pic Mark Weiss/Idols

AT LEAST Lars Ulrich doesn't waste time with pifflin' excuses, the Metallica drummer has openly joked about his suspect timekeeping. He's even admitted to breaking songs down into parts in the studio and splicing them together.

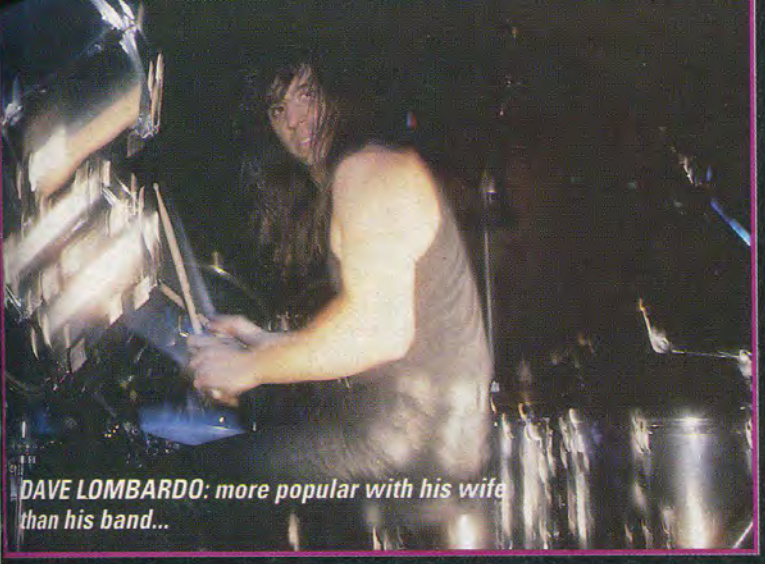
Not a drummer's drummer, but he works in Metallica. Although we reckon ol' Lars oughta concentrate more time on his playing, instead of boring the crap out of people by talking about Diamond Head! Jeezus, a Matt Sorum solo is almost preferable!

Yet credit to Lars at least he's managed to stay employed. Unlike ex-GN'R man Steven Adler! Worse timekeeping than British Rail, that bloke! Why, when he formed that band Roadcrew with Davy Vain on vocals, record companies came down to a showcase and recommended they sack Adler – the 'star' attraction! Ha!

OF COURSE, there's always Philthy Animal Taylor, who's been in and out of Motörhead like a yo-yo! He broke his neck once after falling down the stairs drunk – although whether he'd be considered less stoopid for falling down the stairs sober is debatable.

More clear cut is the case of Slayer drummer Dave Lombardo. Twice ousted from the band, first because his wife didn't want him to tour, the second and final time because the *band* didn't want him to!

Natch, the major problem people have with drummers, is self-indulgent, monotonous solos. In the live arena, let's face it, they are dreaded. Yet, there are those who have had the imagination (or lack of natural talent) to come up with a gimmick to visually enhance their solo performance. In his Kiss days, Peter Criss – who took the character of a cat



DAVE LOMBARDO: more popular with his wife than his band...

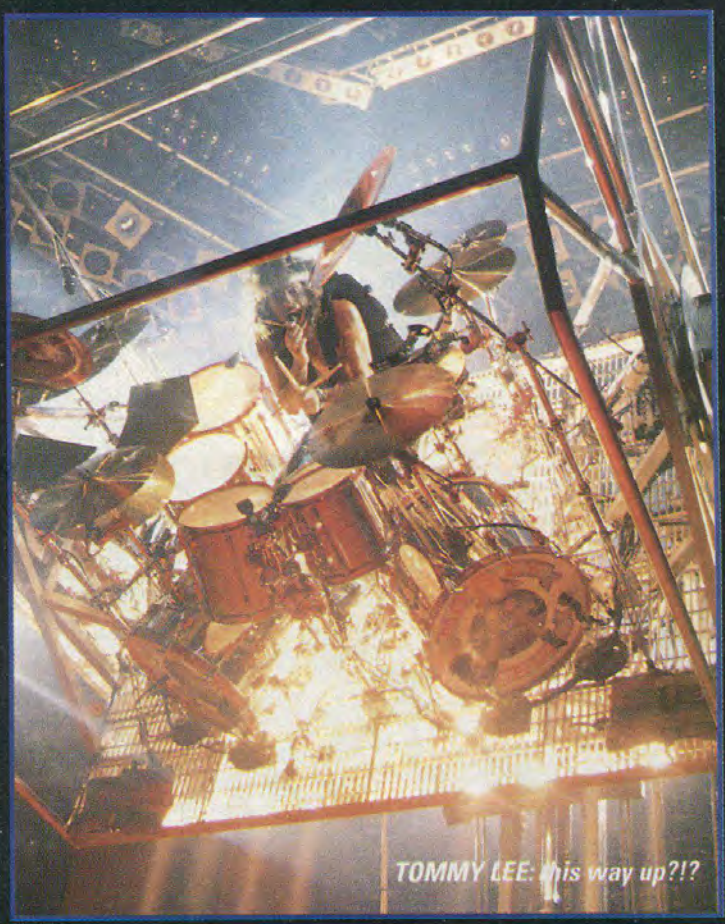
Pic Gene Ambo

because his drumming sounded like he was rummaging through trash cans – would be levitated so high in the theatre that, cunningly, you couldn't hear him anyway...

TOMMY 'IF I Wasn't A Drummer I'd Be A Gynaecologist' Lee of Mötley Crüe preferred to toss his lunch in a kamikaze gizmo that goes up-tiddly-up-up while looping the loop and defying the ground...

Carmine Appice on Ozzy's Bark At The Moon Tour played in complete darkness (the same way we imagine he learned... BITCH!) using luminous drumsticks, and Mick Tucker of the Sweet – heavy-as-fuck live, trust me – used to duet with himself from a pre-recorded film on a screen behind him!

'Course, some blow it completely with a stupid name to accompany their stoopid gimmick; one time Samson pot pounder Thunderstick f'rinstance, who wore a rapist mask and played from within a cage. *(Pity it wasn't soundproof –Ed.)* Others though, simply opt for a stoopid name; originally known as Maurice Alucard ('Dracula' backwards – yawn!), Dogs D'Amour drummer Bam, who now goes by the handle of Bam having finally dropped his umpteenth adopted surname which was also Bam! Like, how stoopid do you want it!?!



TOMMY LEE: this way up?!?

Pic Ross Halfin

10 GUILTY MEN

1. BILL KREUTZMAN Grateful Dead

Drum solos can start at any point in a 'Dead set and last, quite literally, for hours whilst the rest of the band leave the stage to chat, eat, tie-dye, conceive etc.

2. RON BUSHY Iron Butterfly

When covered by Slayer, the band's one good song, 'In-A-Gadda-Da-Vida', happily omitted the original's Bushy drum solo which had reached 18 minutes at the point where *Killerwatt*'s man with the stopwatch slashed his wrist.

3. GINGER BAKER Cream

Ginger spent most of the '60s, '70s – and indeed much of the '80s and '90s – less than *compos mentis* so whilst he thrashed away during 'The Toad', he was unfortunately unable to notice little things like the passage of time, audience members falling asleep, Jack Bruce and Eric Clapton growing beards...

4. JOHN BONHAM Led Zeppelin

His up-to-20-minute solo during 'Moby Dick' was a real feat of endurance for both John, and some of his audience. Once (very unkindly) compared to the sound of a man trying to beat his way out of a locked wardrobe...

5. HERMAN RAREBELL The Scorpions

His solo during 'He's A Woman, She's A Man' on the live 'Tokyo Tapes' album is not actually very long... but it is crap.

6. JOHN COGHLAN Status Quo

Coghlan's moment of glory on the legendary 'Quo Live' double set lasts approximately 44 seconds. But it is a display so inept that it almost mars the whole album and upon closer inspection has been found to be exactly 44 seconds too long.

7. JIMMY D'ANDA BulletBoys

Once sandwiched so much drumkit onto the Marquee stage that there was only room for 16 Varilites. His solo made even the Varilites which *weren't* switched on look really interesting.

8. NICK MENZA Megadeth

Does his best by keeping his solos short and to the point... but unfortunately doesn't know what the point is. Used to be in band called Rhoads, taking its name from Kellie, brother of the late great guitarist Randy Rhoads' brother – but the band were a piss-poor LA outfit and Nick doesn't like to be reminded of them...

Pic Annamaria Disanto

9. BILL WARD Black Sabbath

Another from the John Bonham powerhouse school. Suffered from jazzy overtones and the need to name his drum solo 'Rat Salad' and record it for Sabbath's otherwise flawless studio classic, 'Paranoid'.

10. RIKKI ROCKETT Poison

Ha-ha-ha-ha!

RIKKI ROCKETT c.1987: not necessarily as amusing as his name suggests...

WIDDLING THE HOOKS

JOE SATRIANI: "In the Classical field, it's obviously possible to rely on technique. As far as rock goes, it might be too early..."

Pic Ray Palmer

Whether you're sitting at home, working your way through 'Play In A Day The Bert Weedon Way', or a flash git tossing off 32nd-note arpeggios while waiting to be discovered... chances are you've listened to any number of widdlers: that strange breed of guitarist who can play more notes than they know what to do with. JASON ARNOPP talks to arguably the most successful – JOE SATRIANI, plus two aces operating within a traditional band format – VERNON REID and JEFF HEALEY – then lines up one of the most notorious of this much maligned breed: the preposterously-named MAESTRO ALEX GREGORY

THEY WONDER why some call them wankers. But so many widdling guitarists rely on indulgent flurries of wrist and finger action, that it seems entirely appropriate to label them five-knuckle shufflers.

Golden waterfalls of notes are fun to bathe in from time to time. But can anyone really become incredibly successful, relying on sheer technique alone? Let's ask Joe Satriani, for a start.

"Oh yeah, certainly!" he reckons. He's proved it, too. His last album, 'The Extremist', has sold half-a-million in the USA alone. Steve Vai, once his pupil, sells even more.

"In the Classical field, it's obviously possible to rely on technique," he qualifies. "As far as rock goes, it might be too early. Classical composers like Paganini became popular over a lifetime.

"But I'd hope that when I'm old and grey, people still respect my compositions, and have gotten over the technicality. It's no big deal to do all these hand-stretching, mind-boggling things. What remains is... have you written a good song or not?"

VERNON REID of Living Colour has had his fair share of widdling accusations, too. When posed the same question concerning technique and success, he instantly cites the achievements of Satriani and Vai as examples.

"But even *those* guitarists want more than that," he emphatically adds. "Mr Big don't *just* want to be known as the band with a fast-fingered guitarist (Paul Gilbert).

"On one level, guitar players with amazing technique have become the cliché of the late '80s and '90s. A kid called Sean Lane is the fastest guitarist I've ever heard. But if everyone that comes out is incredibly fast with incredible technique, doing 32nd-note arpeggios all over the place, what separates them from the next person?

"You have to have your own 'voice', for good or bad," he reasons. "Jeff Beck has his own voice, just like Duane Allman did on slide guitar. Carlos Santana is like a voice speaking, and that's the bottom line.

"If you reduce it all to a method, then you'll never get to what rock 'n' roll is. You'll never get to what Angus Young and Keith Richards have got to.

"There's a method of making an ashtray, right?" he states, dropping said object on to a glass table. "Is it one of the great ashtrays? I don't think so!"

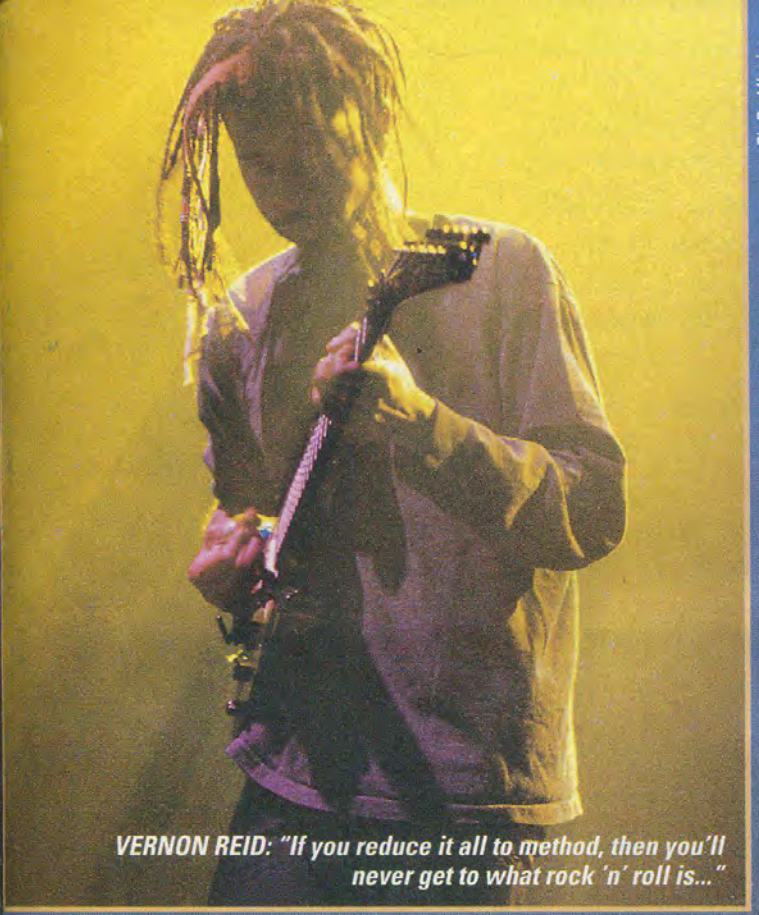
Having said that, Reid very much opposes prejudice against musicianship.

"I hate it when people say, 'Are you guys just along for the ride, or are your songs just excuses for you to solo?'. That's not the case – songs have always been really important to us."

LATTER-DAY Blues saint Jeff Healey allows that, "there's room for technique. You can listen and learn from a lot of it."

But he doesn't believe that ability alone can win the megabucks.

"I'd say only five to 10 per cent of the audience understand 'technically brilliant'. I'm not saying that as an insult, but we all have our limits, interests and so forth. We're all affected by music, and most of us are affected on the entertainment level."



VERNON REID: "If you reduce it all to method, then you'll never get to what rock 'n' roll is..."

Pic Paul Harries

PLENTY OF guitar heroes fail to deliver particularly well on that score, as countless record shop bargain bins can attest to. There was a time when instrumental guitar albums were special. Vinnie Moore and Tony MacAlpine were among the string-benders issuing the best in the late '80s. Then there was that Malmsteen character, of course...

Nowadays, they're 10-a-penny, and 80 per cent of them are quite disposable – mere showcases to attract the attention of bands with vacant axeman spots. Marty Friedman and Richie Kotzen have been among the few who have released worthwhile solo discs, and then given their services to major Metal names.

Mike Varney of Shrapnel Records is the man behind the bulk of all this copious widdle-hem. The label king and producer set up shop in 1980, focusing on instrumental music as a reaction to the gratuitously nasty imagery that HM was mostly employing.

So blame him. Or worship him, depending on your standpoint. Varney is pretty much responsible for unleashing Yngwie Malmsteen, Friedman (plus his Cacophony cohort Jason Becker), Gilbert *et al* upon the world – most of it has surfaced in this country via Roadrunner Records.

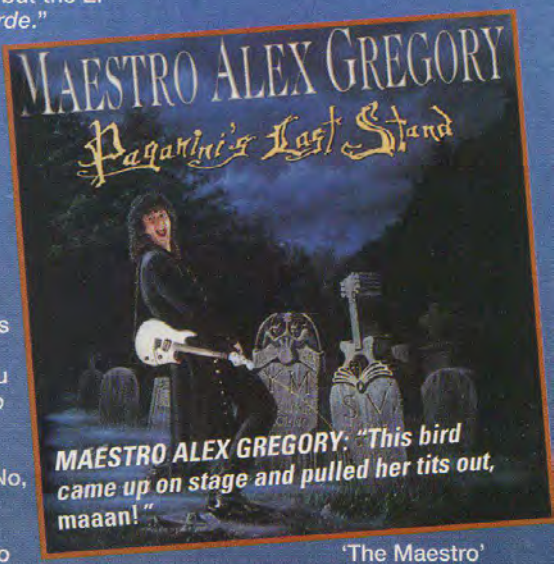
"I'M NOT too crazy about the production values of those records," comments Satriani on the Varney offspring. "They're very one-dimensional.

"It's remarkable what Mike has done with the label, and the ability to reach an audience that was already waiting for someone to deliver that kind of stuff.

"I've known the guy for a long time. We're good friends. Years ago, I sent him my first EP and he thought it was crap!" he laughs. "He feels like an idiot these days, but the EP *was* pretty *avant garde*."

On the subject of most guitar-toting solo artists, Satriani feels that, "the audience should know that the kind of guitarists who are gonna do records under those conditions aren't really feeling that it's their life's work. If someone asks if you want to make a solo record with your name on the cover, are ya gonna say, 'No, I might risk getting popular!'?

"It's a good way to get your name known. A lot of those guys don't want to make solo records – they want to get in a band. That's different from myself, 'cause I love the idea of solo records! I'm making music all the time, and I need places to put it! I need CDs to receive them!"



MAESTRO ALEX GREGORY: "This bird came up on stage and pulled her tits out, maaan!"

OF ALL the world's guitar heroes, you'd be hard-pressed to stumble upon a character more outlandish than the mindnumbingly ludicrous Maestro Alex Gregory.

The cartoon cover of his mostly instrumental debut album, 'Paganini's Last Stand', shows him pissing on the grave of Steve Vai. Malmsteen's resting place is also depicted.

'The Maestro' is embroiled in a lawsuit with Vai over who invented the seven-string electric guitar. Gregory also claims to have invented the '21st Century Cello', the 'Piano Guitar', and – wait for it – the 'Heavy Metal Mandolin'.

"It's for real!" assures the 31-year-old Brit with a slightly Germanic accent, living in California. "It's got 29 frets and a whammy bar. The first time I played it live, this bird came up on stage and pulled her tits out, *maaan!* It's obviously a very popular instrument!"

The Maestro's idol is Mozart, and he surprisingly believes that, "being a virtuoso is just the icing on the cake. If the cake's made of shit, then the icing won't help!"

So how about writing some proper songs?

"To me, they *are* proper songs. You can't please everyone. I hate Rap music, for example. My album is a story, and has to be taken for what it is."

How about joining a proper band, then?

"I did try to, in the early days, but it didn't work out. Nowadays, the guitarist's aim is to have a solo career – in America it's more of an achievement."

Isn't it also to do with the fact that you have a massive ego?

"Musicians *all* do! You have to, in order to survive. After a load of rejections, you need confidence!

"I fell out with the people in my last band, mainly because they'd all 'made it' at one point.

"But most of all, they were jealous because I had a bigger penis!"

And they wonder why somse call them wankers...

JEFF HEALEY: "I'd say only five to 10 per cent of the audience understand 'technically brilliant'..."

Pic Paul Harries

RODAGAINST THE MACHINE

Like the band's music, FAITH NO MORE keyboard player RODDY BOTTUM's style has never been what you might call orthodox. Although classically trained at an early age, he has ever since strived to make his instrument do something *different*. Here, he tells STEFFAN CHIRAZI that can mean anything from employing Techno-style sound loops, to sampling saucepans and Brazilian airline announcers...

FAITH NO More are one of this era's most important success stories. Their sound – an unconscious carefree fusion of rock, Metal, pop and rap – broke through to the nation via MTV's endless rotation of the track 'Epic' from the band's third LP 'The Real Thing'. That platter's success (two-and-a-half million sales in the USA alone) proved that you don't need a uniform 'pigeon-holed' sound to be a massive commercial hit.

Their latest album, 'Angel Dust' (another Platinum-certified success story), has seen FNM further prove it's musical versatility with a range of genre-busting cuts, from the thick Metal-esque rage of 'Jizzlobber' to the poppy strains of 'A Small Victory'.

A premier reason for FNM's unique blended sound, is keyboardist Roddy Bottum. From his childhood days in Los Angeles, Roddy was always interested in music.

"My Mom got me into piano lessons when I was young. She herself played a lot at home. I only ever played classical piano for years, until I moved up to the Bay Area when I was 18 and started hanging out with Billy Gould."

EARLY DAYS of experimentation with what he refers to as 'a cheap Juno keyboard' kept Bottum's creativity wandering ever-further. Indeed, for the era he grew up in, it's amazing that Bottum emerged scar-free from the times when keyboards equalled stodgy Rick Wakeman-style progressive '70s pomp. A combination of his early classical piano training, and an astute interest in the use of samples and modern technology, saved him from the Hammond organ et al.

"I never ever liked any of the 'cheesy' stuff like Moog synthesisers, it always sounded stupid to me," remembers Bottum. "I liked Kraftwerk a whole lot, they were one of the first real influences. And when I first heard The Young Gods, they were just amazing. Also, early on, I was able to relate to Elton John when I got into rock stuff because he used a lot of piano in his music.

"I get really turned on by current influences," he continues, "what I'm listening to. Recently that's meant a lot of the Techno stuff that's going on, that whole basis of taking a sound and looping it, using that as a sound source and getting the accidents that occur, those strange arbitrary noises. Those are very important to what I do, as often the best stuff comes from messing around like that.

"These days I've been using computers a lot, in particular this program called Studiovision which allows me to use 99 tracks with sequencing. I have my EMAX 2 keyboard with a hard disc and then I have this CD-ROM player with a sound source that just collects sounds and I put these down over a drum beat."

THE 'ANGEL Dust' album saw Bottum throw in a bunch of everyday forgettable noises, and turn them into beautifully textured pieces.

"The break in 'A Small Victory' is very typical of using sound sources and being a more rhythmic keyboard player. In that particular song, the sound sources were things as opposed to programs, strings or pianos. Most of that stuff was recorded with a DAT player, just whilst wandering out and about, and then I put them into the keyboard itself."

AS BOTTUM goes to explain, sampling may very well have to become a more sinister

and clandestine affair as lawyers and cheap-shots come out shooting in increasing numbers.

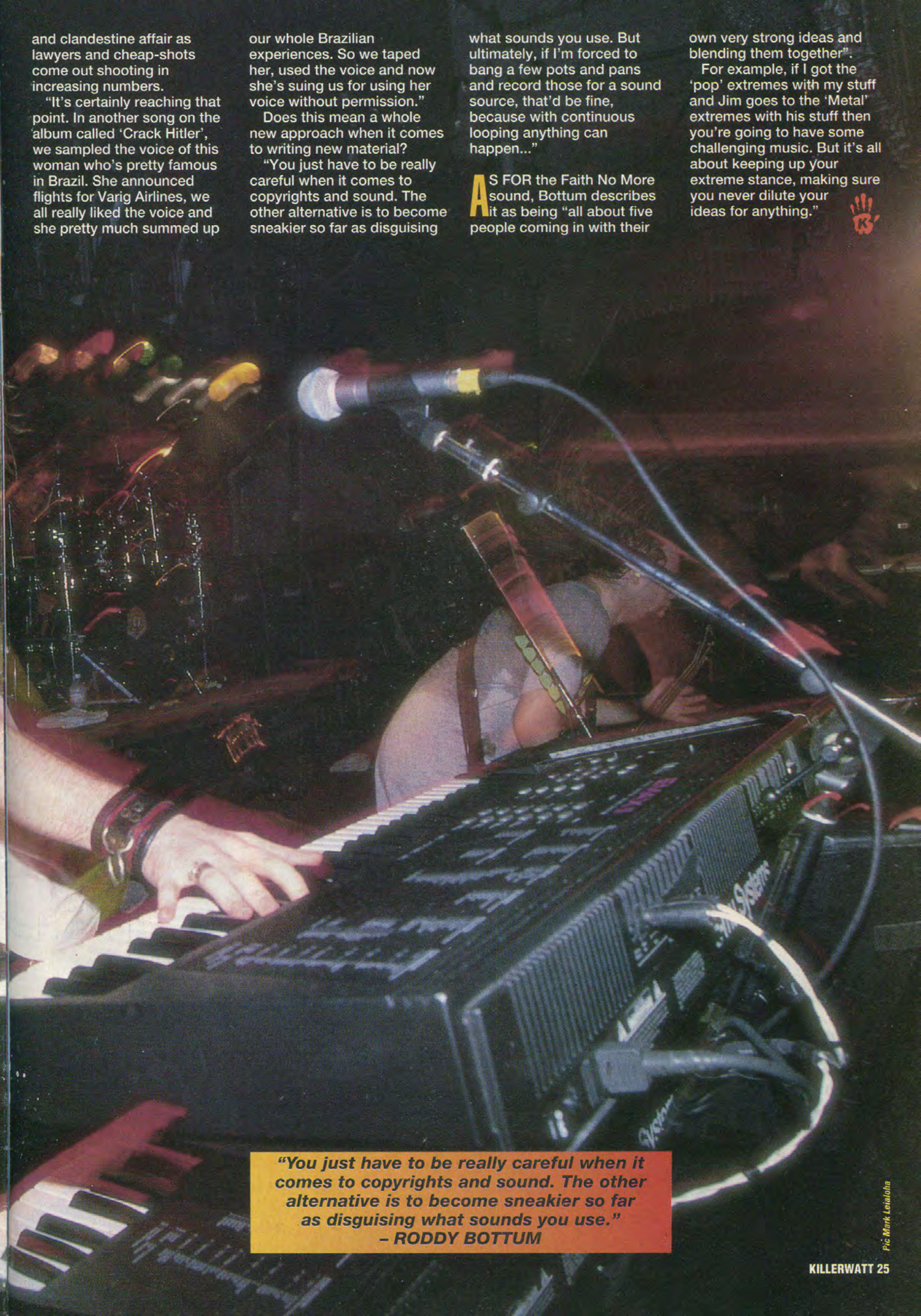
"It's certainly reaching that point. In another song on the album called 'Crack Hitler', we sampled the voice of this woman who's pretty famous in Brazil. She announced flights for Varig Airlines, we all really liked the voice and she pretty much summed up our whole Brazilian experiences. So we taped her, used the voice and now she's suing us for using her voice without permission."

Does this mean a whole new approach when it comes to writing new material?

"You just have to be really careful when it comes to copyrights and sound. The other alternative is to become sneakier so far as disguising what sounds you use. But ultimately, if I'm forced to bang a few pots and pans and record those for a sound source, that'd be fine, because with continuous looping anything can happen..."

AS FOR the Faith No More sound, Bottum describes it as being "all about five people coming in with their own very strong ideas and blending them together".

For example, if I got the 'pop' extremes with my stuff and Jim goes to the 'Metal' extremes with his stuff then you're going to have some challenging music. But it's all about keeping up your extreme stance, making sure you never dilute your ideas for anything."



"You just have to be really careful when it comes to copyrights and sound. The other alternative is to become sneakier so far as disguising what sounds you use."
– RODDY BOTTUM

Pic Mark Leialoha

BASS-IC INSTINCT

"HOLY FUCKIN' shit!" is what former Manowar guitarist Ross The Boss claimed he exclaimed upon witnessing Joey DeMaio (then a pyrotechnics operator) fool around on the bass backstage. The chance occurrence led to the duo forming the aforementioned band, and on to DeMaio coyly announcing to the planet and the seven heavens: "I TRULY BELIEVE I AM THE FASTEST, WILDEST, BEST BASS PLAYER IN THE WORLD!"

Yet aren't they who sling the four-strings supposed to be the quiet ones, skulking around in the dry ice using the drum-riser as a security blanket? Traditionally and theoretically: yes. But there are rogue members of the species who won't stay with the pack; the wannabe guitarists and frontmen. Why, when a young Nikki Sixx (Mötley Crüe) stole his first ever bass, he was under the impression the stringed thing he had in his possession *was* a guitar until the band he'd nicked it to join informed him of his *faux pas*!

Then of course, there are the pummellers of the chunky wires who get their cake and eat it – Kiss' Gene Simmons, and Slayer's Tom Araya for example. And let us not forget one Phil Lynott, Thin Lizzy vocalist and bassist, who with his trademark black precision Fender with mirror scratchplate emitted sounds up-front and thumping, and threw classic legs akimbo poses aplenty. Undeniably an inspirational mould smasher.

Thus, we present a chart of 10 of each; those who know their place on the bass – and those who prefer their bass in your face...

Let's face it, there ain't none of you who would *choose* to be a bass player... If you didn't have the personality of a dormouse and a face that frightens small children, you'd be a *frontman!* And if you could only handle two extra strings without tying your fingers in knots, you'd be a *guitarist!* Hell, if you didn't have arms like pipe cleaners, you'd even prefer to be a *drummer!* But RAY 'It Came From Outer Bass' ZELL reckons there is a second sub-species of bassist who is... There By Mistake

10 FLASH BASS-TARDS

1. JOEY DeMAIO (Manowar)

Self-proclaimed fastest bassist in the world, who, using a 12-string, actually tackled Rossini's 'William Tell Overture' (or 'The Lone Ranger Theme'!) on the 'Battle Hymns' album. Other hobbies include: wearing furry nappies, and playing with plastic swords.

2. BILLY SHEEHAN (Mr Big)

Ex-Talas/David Lee Roth, our Bill is a prime dynamic widdler and versatile all-rounder. Still has bad hair, but has at least ditched the silly tights.

3. MICHAEL ANTHONY (Van Halen)

The rock 'n' roly poly who weebles and wobbles, but doesn't fall down. Cool, because he has a Jack Daniel's bass, and when that chap Roth was in the band – Anthony did all his vocals!

4. PETE WAY (UFO)

Far from technically brilliant, but pretty much comes out on top in the stage performer stakes. Way paved the way!

Pic Ross Halfin

5. NIKKI SIXX (Mötley Crüe)

Bit of a Way clone actually, and like Kiss' Gene Simmons; started out with a more rock 'n' roll style, before opting for regulation Metal pumping. His surname obviously his marks out of ten...

KONTINUEZ OVER

10 FLASH BASS-TARDS

6. GEEZER BUTLER (Black Sabbath)
Nice grooves, moves with the music in the way Ozzy can't.

7. FLEA (Red Hot Chili Peppers)
Funkmeister! His slap-pluck style was the cause of the hole in his thumb, which he fills with superglue! Crazy as a porridge knife!

8. CHRIS NOVOSELIC (right) (Nirvana)
Pic: Kristin Callahan

At an MTV Awards ceremony the lanky git tossed his bass in the air and caught it with his forehead. Knockout!

9. RACHEL BOLAN (Skid Row)
The Skids' resident punk rocker who looks as mean and dangerous as any man with pink leather strides and a yank-me nose-chain can. Sings The Ramones' 'Psychotherapy', and desperately wants Sebastian Bach's job.

10. STEVE HARRIS (below left) (Iron Maiden)
Pic: Steve Schofield

Very fast, very technical, and likes to plant a tootsie on a monitor. Employs an interesting scratch/tickle style, which demands mega volume. In fact, a roadie once picked up Steve's bass before a gig – unwittingly strummed it with a plectrum and blew the speakers – ***KERRANG!!!***

10 HUMBLEST HEROES

1. IAN HILL (Judas Priest)
He plays bass, and he's got a beard.

Pic: LFI

IAN HILL... minus beard!

2. JOHN DEACON (Queen)
The member of Queen who isn't cute and blond, has never dated an ex-cast member of 'EastEnders', and isn't dead.

JOHN DEACON... not dead?!?

Pic: Ray Palmer

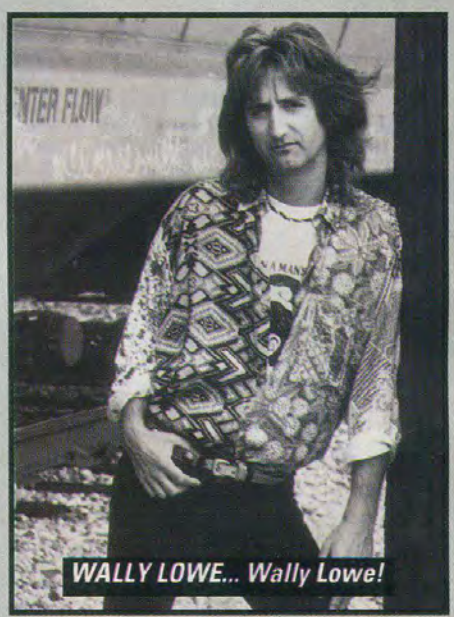
3. CLIFF WILLIAMS (AC/DC)
Appeared to lose his personality when he lost his studded arm-band. Still, our Cliffy does have a powerful downstroke-of-the-wrist style, bless 'im.

4. JOHN PAUL JONES (Led Zeppelin)
Used to be in Led Zeppelin. Bad haircut.

5. MARK PLUNKETT (Little Angels)
His surname no doubt a reference to his bass technique.

6. TOM HAMILTON (Aerosmith)
Astounding how such a stiff could be dishing out those epileptic rhythms.

7. WALLY LOWE (Magnum)
Yep, he's definitely Wally Lowe of Magnum.



WALLY LOWE... Wally Lowe!

8. JOHN ENTWHISTLE (The Who)
The Who's guitarist Pete Townshend reckons the reason he's deaf in his right ear is due to the volume Entwhistle plays on. A very busy bassist, with a curious flick/flamenco style... yet still a boring git.

9. BOB DAISLEY (ex-Ozzy Osbourne)
The one with the perm who isn't Neil Murray.

10. NEIL MURRAY (ex-Whitesnake)
The one with the perm who isn't Bob Daisley.

KERRANG! KILLERWATT KWESTIONNAIRE 1993

Got five spare minutes? Sure you have... Well, do us a favour and fill in this kwestionnaire for us, will ya? There's only five kwestionz so it shouldn't take you much more than five seconds – and as a special thank-you we're giving you the chance to win a *Kerrang!* goodie bag

All you have to do is tick the relevant boxes, put your name and address on the back of this form send it to us... and if you're one of 20 lucky, lucky people picked out at random, we'll send you: a *Kerrang!* baseball kap, a *Kerrang!* kondom, a *Kerrang! anniversary* T-shirt AND a 'Metal Killers Kollection' kompilation CD – all rattlin' around in a day-glo banana-yellow *Kerrang!* karrier bag.

Got that? Good – now all you need is a pen, an envelope and a second class stamp. Cheers!

1. *a) Do you play a musical instrument?* (5)

Yes ❑ No ❑

b) If yes what do you play/own? (6)

Electric guitar ❑ 1
Bass guitar ❑ 2
Acoustic guitar ❑ 3
Amplification ❑ 4
Drums/percussion ❑ 5
Effects unit ❑ 6
Keyboard ❑ 7
PA equipment ❑ 8
Home recording equipment ❑ 9
Microphones ❑ 0
Other (please specify) ❑ X

.....

c) What is the approximate value of the musical instruments/equipment you own? (including amps/accessories, etc) (7)

Under £100 ❑ 1
£100-£249 ❑ 2
£250-£499 ❑ 3
£500-£999 ❑ 4
£1000+ ❑ 5

2. *a) Do you think you will be buying any musical instruments/equipment in the next 12 months?* (8)

Yes ❑ 1 No ❑ 2

KONTINUEZ OVER

b) if yes, which instruments/equipment do you intend to buy? (9)

Electric guitar ❑ 1
Bass guitar ❑ 2
Acoustic guitar ❑ 3
Amplification ❑ 4
Drums/percussion ❑ 5
Effects unit ❑ 6
Keyboards ❑ 7
PA equipment ❑ 8
Home recording equipment ❑ 9
Microphones ❑ 0
Other (please specify) ❑ x

.....

c) If yes how much do you think you will spend? (10)

Under £100 ❑ 1
£100-£249 ❑ 2
£250-£499 ❑ 3
£500-£999 ❑ 4
£1000+ ❑ 5

3. *What other magazines do you read (if any)?* (12)

Guitarist ❑ 1
Guitar Player ❑ 2
Rhythm ❑ 3
Making Music ❑ 4
Guitar ❑ 5
Melody Maker ❑ 6
Raw ❑ 7
Metal Hammer ❑ 8

4. *What influences you most when buying new equipment?* (13)

Personal recommendation ❑ 1
Dealer`s advice ❑ 2
Product review ❑ 3
Name band/musician endorsement ❑ 4
Other (please specify) ❑ x

.....

5. *a) Age ..... years* (14) (15)

b) Sex: Male ❑ 1 *Female* ❑ 2 (16)

NOW... tear out or photocopy this survey and post it off (second class will do!) to:
KERRANG! KILLERWATT KWESTIONNAIRE
52/55 CARNABY STREET
LONDON W1V 1PF

NAME: .....
ADDRESS: .....
.....
.....

CHEERS!

Monkey Business Music

"THE SERIOUS MUSIC SHOP!"

THE COMPLETE ROCK EXPERIENCE!
EVERYTHING FOR THE MODERN MUSICIAN!
We buy, We sell, We part-exchange, We repair and do GREAT DEALS!!!
MAIL ORDER AND NOISY VISTORS ALL WELCOME
66 Victoria Rd., Romford, Essex RM1 2LA
Tel: (0708) 75448/725919/733306

MUSICIANS WANTED

Guitarist urgently required by major unsigned melodic rock band. Backing vocals an advantage, dedication/ability essential. Contact Iain on (0274) 634885.

Vocalist Wanted for Edinburgh-based metal band influences Candlemass, Helloween, Megadeth etc. Tape available, call Phil on (0620) 3861.

Major Rock Band urgently requires vocalist/frontperson M/F into Whitesnake, Jovi, Vixen etc. Management, gigs recording... **What are you waiting for?** Tel: (0535) 720576.

GUITARS FOR SALE

Joe Satriani autographed Fender Stratocaster. Pewter, USA 1988, mint condition with case. Serious offers on 081-458 5791.

Guitar Collection For Sale Jackson Randy Rhoads, BC Rich USA, Custom Ibanez and ESP's and others - Low prices ring John for details on (0376) 502000.

"HEAVY METAL"
GUITAR PACKAGE
£159.00
RING FOR DETAILS
DRUM KIT AND CYMBAL
SALE NOW ON!!
INSTRUMENTS + DRUMS
BROUGHT FOR CASH
RING 0245 353878

WORK WANTED

Disaffected, deluded, distraught guitarist, 18. Still seeking to ascend from four walled world. Has to join/form band of the 90's. Influences from Stones to Soundgarden. Call Lee on 081-568 7715.

INSTRUMENT SERVICES

Guitars repaired, set-up, customised or hand built for you by an experienced guitar builder. Get high quality at affordable prices. Interested? Call John on (0376) 502000.

FOOTE'S
THE DRUM SPECIALISTS
ONLY 2 MINS WALK FROM PICCADILLY CIRCUS & CARNABY ST.

Zildjian
A /K /Z - 1993 CYMBALS - AT 1992 PRICES!!
WHILE STOCKS LAST

FREE T-SHIRT WITH THIS AD.
& ANY PURCHASE
OVER £5.00

STOCKISTS
OF ALL MAJOR BRANDS
ACCESSORIES, SPARES, CASES, STANDS, PEDALS, VIDEOS, BOOKS ETC

MAIL ORDER
FREE DELIVERY
(MAINLAND U.K.)
PHONE YOUR ORDER
WITH
OR

"STAR BUY OF THE MONTH"
YAMAHA
ROCK TOUR CUSTOM
12/13/16/22 +
TOM HOLDER
WAS £1275
NOW
£699.00
900 + CUSTOM MAPLE
ALSO IN STOCK

Open 9am To 6pm Monday To Friday & 9am To 5pm Saturday

CHAS E FOOTE LTD
10 GOLDEN SQUARE
LONDON W1R 3AF
TEL: (071) 734 1822
FAX: (071) 734 3095

HIRE SERVICE
DRUM TUITION
REPAIRS
FREE DELIVERY

KOMING IN NOVEMBER...
Issue two of KILLERWATT

(the second, all-action, full-kolour supplement, available FREE with the world's greatest weekly HM magazine)

from the makers of the legendary KERRANG!

If you play guitar, bass or drums you should get you hands on a copy of *The Music Catalogue*.

You can learn to play the songs from people like Metallica, Guns n Roses, Megadeth, Skid Row, Queen, Slayer, Steve Vai, Van Halen, Joe Satriani, Paul Gilbert, Billy Sheehan, Poison etc.

Over a thousand titles
Guitar Tablature
Bass Tablature
Drum scores
Teaching videos

To get your hands on a free copy write or call to the address below stating your main instrument.

The Music catalogue
FREEPOST 311 LONDON W1E 1TS
FREEPHONE 0800 626 083

WASHBURN
SPECIAL THANKS TO FORREST ACKERMAN
MONSTERS
WASHBURN MONSTERS #1 FIRST EDITION
Steve Stevens Terrorizes The World!
U.S.A. MADE WASHBURN LAYS MILLIONS TO WASTE!
HEAR THE SCREAM OF A MONSTER GUITAR!
ON THE DEBUT ALBUM BY THE VINCE NEIL BAND
SS100 and SS80 MODELS EQUIPPED WITH SEYMOUR DUNCAN JB TREMBUCKER PICKUPS
Seymour Duncan
For a STEVE STEVENS poster, send $5.00 to:
WASHBURN INTERNATIONAL 255 Corporate Woods Parkway Vernon Hills, IL 60061-3109 (708) 913-5511
In Canada: BOOSEY & HAWKES LTD. 279 Yorkland Blvd. Willowdale, Ontario M2J 1S7 (416) 491-1900
The Washburn (U.K.) Limited Group of Companies,
Amor Way, Letchworth, Herts., England SG6 1UG.
Telephone: 0462-482466. Fax: 0462-482997
MODEL: SS100 WITH CUSTOM "FRANKENSTEIN" GRAPHICS
PHOTO: WILLIAM HAMES
IT'S ALIVE!
SEE AND HEAR IT ON THE VINCE NEIL '93 TOUR!
WASHBURN
What A Great Guitar Should Be